THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. I., No. 17. NEW YORK: SATURDAY, APRIL 26, 1879. Price Five Cents.

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Boston.

MUSEUM.—The new musical extravaganza, Puss in Boots, has drawn large houses in spite of the stormy weather. The piece as rendered during the first of the week was not entirely satisfactory, either to the public or the management, and it was feared that it would not be a success, but both the company and the manager have worked diligently upon it, and the result is a much more pleasing entertainment. We were disappointed to see Mr. Wilson as Puss, for it was a part much beneath his ability. We think the cat should have been played by a woman—a small, sprightly little lady, like Miss Harold, for instance. Yet Mr. Wilson exerted himself to the utmost to make a feature of the part, but we could easily see that there was not scope enough given to enable him to do so. J. H. Jones makes most of the fun in the piece—he, as prime minister to the King, was "made up" in an extremely funny way. In scene after scene he convulses the audience with laughter. Mr. Jones has a very fine voice, and it is rare to find so complete a union of vocal and dramatic abilities as is seen in this gentleman. Mr. Haworth, as the Ogre, displayed a rare bit of acting, although the part does not show him at his best, as burlesque is entirely out of his line. Mr. Haworth is destined to become an actor of the "heaviest" sort. Sharing largely in the mirth of the piece is George Schiller, as the notary. This young man is very smart, and with strict attention to business will have a brilliant future on the stage. As an eccentric comedian, even at this early period of his career, he has but few superiors. The chorus is very efficient, the scenery beautiful, and with the arduous labors of all concerned in its representation, it will undoubtedly prove a success.

BOSTON THEATRE.—"Standing Room Only" has appeared at an early hour each night at the box-office of this theatre, where the good ship Pinafore is under way. In spite of the storm Saturday afternoon, 3,300 people assembled to witness the performance, which is given in a most artistic manner. A few weeks of such business will enable the management to regain the money lost by their other foreign pieces this season.

GLOBE.—Mr. and Mrs. Williamson played Struck Oil to good houses last week, save on Saturday, when the audience was small. Mrs. Williamson added some new songs to her repertoire, including "The Babies on our Block," and one by Nat Childs wins an encore at every performance.

Mme. Modjeska's appearance at this house on Monday evening was greeted by an audience both large and appreciative, and her welcome showed that her triumph of last year at the Museum was not forgotten. Camille was chosen for her re-entree, which serves well to display the wonderful talents of this actress. The Madame presents Camille in a different light than we have been accustomed to see here, but it is none the less pleasing for all that. She renders the most refined performance that it has ever been our good fortune to witness. The support was uniformly bad. Modjeska's engagement is unfortunately limited to a single week.

GAIETY.—Pinafore by the Fifth Avenue co. have done but fairly. How could they expect to do otherwise, with the Boston running the same thing in such an elaborate manner, but two doors from them.

HOWARD ATHENEUM.—Mr. Fechter recovered from his illness sufficiently to appear on Tuesday evening of last week in Black and White. It had been eight years since the piece was played in Boston by Mr. Fechter.

Josh Hart with, as is claimed, a double company, began a week's engagement at this house Monday evening. The fact of its being a double company does not seem to improve it, for it is the worst show that has been at the Howard this season. It was a surprise to all, for everybody expected something good from Mr. Hart, and as it was hinted that he was to run the theatre himself next season, much more interest was felt on that account.

PARK.—The brilliant audience which filled every part of this elegant new triumph of the drama upon the occasion of its opening, has been repeated every evening in the week. Lotta continues in La Cigale.

ITEMS.—We are very much pleased to be able to contradict our statement of two weeks ago, that George Wilson was "not to be at the Museum next season." It was his intention at the time to change, but when it was made known to Mr. Field that gentleman would hear nothing of it; so we are to have Mr. Wilson with us next season.—Frank Cotter will return to the Boston Museum next season. Mr. Haworth has also been re-engaged at the same place.

Philadelphia.

WALNUT.—The Rankins in The Danites this week. The play is handsomely mounted and is attracting crowded houses. Monday, 28th, Tony Pastor and troupe.

ARCH.—J. K. Emmet's second week with his New Fritz promises to be as successful as the first. He draws full houses, and his engagement has proved a financial success. Next week, the Rice troupe return to fill a three weeks' engagement.

CHESTNUT.—Last week of Engaged, which has had a very successful run, and on Tuesday last reached its fiftieth representation. George Hoey has been substituted for Mr. Sheridan, Nellie Barbour assumed the part of Belinda in place of Miss Glover, and Annabel Dudley succeeds Miss Barbour. All acted their several parts very well indeed, and the change was scarcely noticeable. Monday next, A Scrap of Paper.

PARK.—The audiences this week have increased greatly over last, to see Freaks as rendered by the Criterion Comedy co. Monday evening the house was crowded to its fullest extent. April 28, Salsbury's Troubadours.

BROAD.—Second and last week of Joe Jefferson, who is still drawing fine houses. The afternoons, except Saturday, are still devoted to Pinafore performances by a very talented troupe of children. The house is filled every matinee by fashionable audiences. There are three performances on Saturday—morning at 10, Pinafore; afternoon and evening, Jefferson as Rip. Monday next the Hess English Opera troupe reappear for one week.

NORTH BROAD.—This is the eleventh week of Pinafore and Trial by a Jury, with no abatement in attendance. Next week, Contrabandista.

MUSEUM.—The Two Orphans this week. Business is fair.

HORTICULTURAL HALL.—Tuesday, Wednesday, Thursday and Friday evenings of this week are devoted to a very fine and select entertainment called The Carnival of Authors, each evening being devoted to a separate author. The hall contains several booths, in each of which there is a representation or tableau taken from the writings of some celebrated author.

Chicago.

APRIL 20.

MCVICKER'S.—Edwin Booth's reappearance upon the stage of this theatre called out an unusually large "Monday" audience, who cordially welcomed the distinguished comedian. Hamlet was the opening piece. The support was the best that this tragedian has enjoyed in Chicago. Thomas W. Keene was Laertes, and acted the difficult character magnificently, receiving the honor of a recall after the scene with Ophelia. Milnes Levick gave the best impersonation of the King that I remember ever to have seen. Some very fine work may be expected of this superb actor before the engagement closes. Harry Pearson amusingly portrayed the servility of Polonius. Roland Reed was unctuous as the gravedigger. Walter Kelly's Horatio was very tame. This gentleman is afflicted with a peculiar and unpleasant rising inflection of voice of which he seems to make no effort to rid himself. Affie Weaver's Ophelia was rather monotonous. Annie Graham was excellent as the Queen, and the minor characters were competently filled. Thursday Richard III. was given. Richard is one of Booth's best personations, and I consider that it has only been rivaled in this country of late by Barry Sullivan. Keene's Richmond again proved him to be one of the most cultured Shakespearean actors in this country. Milnes Levick's splendid reading of the Duke of Clarence was a treat, and W. F. Edwards as Buckingham appeared to better advantage than usual. The remainder of the cast was satisfactory. Next week Richelieu, Richard II. and Fool's Revenge.

HAVERLY'S.—Rice's Extravaganza co. have played to fair business in Pinafore and Rice's tuneful flimsicalities, Evangeline and Conrad the Corsair. Lizzie Webster is as delightfully bright and vivacious as ever, and when, as Gabriel, she bounded upon the stage, her shapely limbs encased in those now famous $100 tights (a good ad. for Indig, by the way) a thrill—"one touch of nature," as it were, made akin for the nonce the scanty-haired old gentlemen in the orchestra and the callow youths in the gallery. Pretty Venie Clancy look entrancing, and sang with her accustomed sweetness and expression. The comedians of this organization are frightfully wooden, and perform in a manner which leads us to think that Rice's stage manager winds them up with a key every evening. April 21, Clara Morris in Article 47, Camille and Miss Multon, supported by a company embracing Joseph Wheelock, George Morton, Charles Plunkett, H. B. Norman, Mollie Maeder Steele, Amelia Hodges, May Croly and others.

HOOLEY'S.—Robson and Crane have captured the biggest business of the week. Much curiosity has been felt to see these two popular mimics, as the twin brothers of Ephesus and Syracuse. The performance is, on the whole, clever; but the idea which prevailed that it was going to be a difficult matter to judge of the identity of the two comedians, was absurd. Any one not blind or deaf might detect Robson or Crane, though their guise be similar and their faces painted as nearly alike as possible. The piece was nicely set and the support bearable and even good in two or three instances—notably, the case of Harry Coulter (who should not be confounded with another and painfully bad actor, called Harry Colton), Charles Webb, Kate Forsyth. April 28, Maggie Mitchell and co.

HALSTED STREET OPERA HOUSE.—Flowers of the Forest will be done at this house commencing 21st. "Dutch" Gardner still remains to throw the honest workingman, his wife and babies into paroxysms of laughter. Nixon tells me he is making money, and as I don't know to the contrary, I believe him.

ITEMS.—The Authors' Carnival, now in progress at the Exposition Building, is a grand success. Over 2,500 ladies and gentlemen assume the noted characters of history and fiction. The affair is being managed by Frank P. Pease of Buffalo, and is for the benefit of a number of local charities. Over 8,000 people attended last evening.—George France and co. start west 21st, with the play, A Block Game. The piece will surely hit the fancy of the Grangers. A Welch and Rennie's Pinafore co. are said to be doing well in the West. The Kennicott nuisance has been fired from the party, greatly to the relief of Ada Somers, whom he pestered nigh unto death with his attentions.—Harry Pestiferous Keily still stays in town. It is hoped that he will make his exit shortly with a company that Pope Cook, the "horse-collar comedian," is getting together.—John Dillon is playing Morton's old comedy, All that Glitters is Not Gold, under the title of Toby the Conjuror. Wallack, the manager, with his accustomed gall advertises Toby as "a new and original comedy." Poor Dillon! I used to have hope that this once inimitable comedian might hold the position that his great abilities entitled him to, but he has met his Nemesis in the person of a low, ill-bred fellow called Wallack, who is rapidly using the surest means to end John Dillon's career, professionally and bodily. It is unaccountable the power this Wallack has over the unfortunate comedian.—McKee Rankin and co. in the Danites, open at Haverly's 28th.

Brooklyn.

ACADEMY OF MUSIC.—The inclement weather last week week materially affected the attendance at the theatres, and this house had to bear its share, great as was the attraction. In consequence, the attendance during the former part of the week was but middling, but toward the latter end grew better, and on Saturday evening Mary Anderson was greeted by a fine house. The programme for the night was Faint Heart Ne'er Won Fair Lady, followed by Guy Mannering. Miss Anderson's performance as the Duchess in the comedy cannot be said to have been a complete success, but the fault was not so much hers as the support she received, which evidently annoyed her. Yet enough was shown to prove Miss Anderson's excellency in comedy as well as tragedy. She looked pretty and coquettish, and when she reluctantly gave her hand to Ruy Gomez, she did it so cleverly and with such feminine grace that the audience loudly applauded. John W. Norton's Ruy Gomez was far from perfect. In his wooing he was persistent, but not at all passionate. Love did not seem to command his attention to the Duchess, but rather a fondness for audacious attempts, and to win her for the mere sake of winning. May Bowers did not understand her part, and required constant prompting. In fact, with the exception of the star, this was a fault with all of the participants to a greater or less extent. In Guy Mannering the support was better. Miss Anderson's Meg Merilles was worthy of the praise it received. It was very weirdlike, and where her cold detracted from her performance as the Duchess, it gave an effect to her Meg Merrilles. The two characters were a striking contrast, and all wrought within the space of forty-five minutes.

Williamsburg, L. I.

NOVELTY.—The Streets of New York was played here last week to very good houses considering the weather. Tom Badger in the hands of Frank Mayo was done in a most creditable and realistic manner. He was the recipient of much applause, which showed he was well appreciated by the audience. James E. Carton made a good Dan. J. Clinton Hall gave a good rendition of Mark Livingston. Josephine Laurens as Lucy Fairweather done all the part called for. The remaining parts were well sustained—notably, W. H. Meeker as Gideon Bloodgood, the banker; W. H. Lytell as Puffy, and Florence Noble as Alidia Bloodgood. The play was well mounted. On Monday night Uncle Tom's Cabin was presented to a fair house, with Mrs. G. C. Howard as Topsy, and a fair support. The management have displayed much liberality in putting on this piece. Next week, the 28th, Almost a Life, by the Standard Theatre co.

Baltimore, Md.

HOLLIDAY.—Salsbury's Troubadours have given one of the most enjoyable entertainments. Their programme opened with the amusing comedietta, The Rights of Women, with John Gourlay as Sir Andrew Burleigh, John Webster, who was excellent as Patrick, a valet, and Nellie McHenry as Widow Blandish, followed by the extravaganza, The Brook. Helen Dingeon has a good soprano voice that shows considerable cultivation. She sang Robin Adair for an encore as well as I have ever heard it. Mr. Salsbury gave some recitations; his "Tramp's Story," in character, was especially well done, as also were his imitations of celebrated actors. Nellie McHenry sang "Pretty as a Picture" very well. She is an admirable soubrette. Mr. Gourlay and Mr. Webster are excellent in their characters. Business good. This week, New York Standard Theatre co. in Almost a Life; April 28, Geo. C. Boniface in The Soldier's Trust.

FORD'S.—Haverly's Mastodon Minstrels played here last week. They give a good programme. The California Quartette is one of the best minstrel quartettes I have ever heard. Harry Kennedy's ventriloquism seemed to take better than anything else with the audience. The entertainment concluded with the absurd burlesque, The Broker's Daughter. Billy Rice, Dan Thompson, and Pete Mack were especially funny. This week, Collier's Celebrated Case co.; 28th, Sullivan's opera, The Sorcerer, by the original Pinafore party.

ACADEMY.—Engaged was rather better given here than it was at Ford's, the small parts being much better played. Jane Coombs as Belinda seems to have a part that suits her exactly. Owen Fawcett as the impressionable Cheviot Hill was very funny, but there was a little tendency to burlesque the part. R. Fulton Russell rendered the part of Belvawny excellently. He gave a much better performance of it than Mr. Hoey did, while I do not think J. A. Mackey as Angus was equal to Mr. Waverly in the same role. Mr. Holland as Symperson, and Estelle Clayton as Minnie, were satisfactory. Business fair. This week, Rice's Surprise Party in the extravaganza, Horrors.

Mrs. Caroline Richings-Bernard has a benefit May 2, appearing in Victor Masse's opera, Les Noces de Jeanette.

Tom Thumb and wife (Amy Reed) and Major Newell appeared at the Maryland Institute in their little piece, The Mischievous Monkey, 17th, 18th, and 19th.

Columbus, O.

OPERA HOUSE.—Paul and Virginia, the new romantic opera of Masse's, received its 11th performance in this country 17th, by the Hess English Opera co., with Emma Abbott as Virginia and William Castle as Paul. Miss Abbott, while singing here in concert last season, made many friends, and they were anxious to witness the brilliant prima-donna in grand opera. Consequence—a splendid audience and much enthusiasm. Mr. Castle was pleasing, in some instances very good, although not perfect in his lines. Mrs. Seguin, in the somewhat repulsive role of Mcala, a mulatto slave, was warmly welcomed as an old favorite. The other characters had little to do, but the chorus of slaves was quite a feature. Altogether, the opera is very pleasing; it is full of pretty music, and was well rendered. Gotthold and Rial's Uncle Tom co. drew very fair houses 18th and 19th. The company is a good one and presented this worn-out drama in first rate style with new scenery and a good quartette of jubilee singers. Mina Crolius was an excellent Topsy, while little Eva Miller made a charming Eva. J. N. Gotthold filled the two characters of Legree and Geo. Harris acceptably, while the "Lawyer, whose name was Marks," (L. R. Stockwell) formed a delightful contrast to the brutal Legree. John McCullough will appear 23d and 24th, as Othello and Richard III., supported by Charles Barron and a strong company. Holman Opera troupe, 25th and 26th, will give us Pinafore and Chimes of Normandy.

ITEMS.—The genial treasurer of the Hess co., J. W. Morrissey, says they will close next week in Philadelphia the most successful season of English opera that has been witnessed in this country for years. The company is in Washington this week.—C. W. Fuller, advance agent of the Great London Circus, was in the city 15th.—Sells Bros'. tents were filled twice Saturday, 19th, which will be repeated Monday 21st.

Cincinnati, O.

APRIL 20.

GRAND OPERA HOUSE.—Emerson's Minstrels have not done anything like the business they usually do. Billy Emerson himself is always rated as a strong card. It is difficult to account for the dull business. However, the weather was bad. The show given is first-class in all respects. They make their last appearance here to-night, and a magnificent bill is offered.

Next week we are to have Denman Thompson, who is to-day one of the most popular and profitable stars traveling. Joshua Whitcomb is a companion piece to Rip Van Winkle. It will be produced with new scenery and appointments and will, no doubt, meet with success.

PIKE'S OPERA HOUSE.—The Weathersby Froliques have played to crowded houses during the week. The fun fairly bubbles up in Hobbies. In no other American play are the Vokes so nearly matched as they are by Goodwin and the Weathersby Froliques in Hobbies. The first presentation of the Ramblers, last Friday evening, was a decided disappointment. While the extravaganza might hold its own where there are no comparisons to be made, it cannot but by received with some degree of coldness be the audience, which at once detects the lack of fun. Eliza Weathersby is a charming little actress, and she always pleases the audience. Jennie Weathersby as the fairy ballet-dancer is good. They go from here to Dayton, Ohio. Ford's Pinafore troupe return to this house to-morrow night week, April 28, for a week's engagement.

HEUCK'S OPERA HOUSE.—Frank I. Frayne and his combination will close their engagement at Heuck's with the performances of to-day. It has been a great success, the house literally jammed at every performance. (The seating capacity of this house is over 1,600.) Mr. Frayne has made some changes for the better in his play since last produced here, and he himself has improved most decidedly in his acting. His skill with the rifle is something marvelous. To-morrow night Dominick Murray, the great character actor, appears in the romantic play of Monte Cristo, which was a great success the early part of the season. It will be produced with a strong cast, new scenery, and, in fact, everything has been done to make it a success. It is booked for a big business.

ITEMS.—Little Rosebud has joined the Rice party.—Music on all the hill tops.—Emerson's Minstrels leave for St. Louis to-night.—Manager Edwards has gone on business in the same direction.—Nat Goodwin acknowledges 32 summers.—Jennie Weathersby bought a ten-cent balloon the other day, but as it lifted her bodily, and was about carrying her cloudward, she let go.—Clara Morris will succeed Den Thompson.—Ada Dow left for New York last evening.—Manager Miles has reached home from New York.

New Orleans.

APRIL 18.

Beyond a doubt the engagement now being played at the Academy of Music by Sam Colville's party is the most successful of the entire season of 1878-9. Large and elite audiences witnessed each and every performance, and Mr. Colville has good cause to feel, as Mark Tapley would say, "jolly." Miss Eugenie Paul made her first appearance as a burlesque actress on Friday evening last, in Oxygen, and, although the business was new to her, acquitted herself creditably. On Sunday evening what was styled on the bills as "an entirely new and original burlesque opera, in two acts, by William Gill, and music composed and arranged by William Withers, and entitled Our New Cinderella," was brought out. To be brief, it was a decided failure, and Mr. Colville will exhibit much wisdom by banishing it from his repertoire. Ben Maginley may be a very clever low comedian, but burlesque or comic opera is not his forte. W. B. Cahill and A. W. Mallin, together with Marie Williams, strove hard to carry the abomination through, but all in vain. Mr. Gill is a fair actor in his special line, but it is the height of presumption for him to attempt to revamp any play, burlesque, etc. As an additional attractive feature of this strikingly excellent organization, Gus Williams appeared for the first time in New Orleans on the night of the initial production of Gill's abortion. His German dialect songs, sayings, recitations, and lectures were very amusing. That he has established himself as a favorite here is a self-evident fact. Miss Paul was not cast in Our New Cinderella, and consequently has had quite an easy thing of it this week. To-night (Friday) Eme Roseau (Mrs. Reed) will receive a benefit, and for the occasion Robinson Crusoe will be given. The beneficiary will introduce new musical selections, and Gus Williams will be heard in an entirely new and original lecture. On Saturday evening Babes in the Wood will be seen for the last time, and on Sunday night what is announced as a "roaring burlesque," entitled New Orleans Schooner Pinafore, by Gus Williams, will receive its first production. The author appears in the character of Sir Joseph Weiss Beer, ruler of the entire navy. It is to be regretted that Mr. Colville permits such trashy stuff to be played. He has many fine burlesques and opera-bouffes at his command, such as La Somnambula, Piff-Paff, Aladin, Blue Beard, etc.

ITEMS.—At the Grand Opera House on the evenings of the 16th and 17th, the fairy pantomime, entitled The Sleeping Beauty, was given for the benefit of the Infant Orphan Asylum. Two hundred ladies, gentlemen, and children appeared. The grand dresses and costumes of the reign of Queen Elizabeth attracted much attention. On the night of the 15th a grand concert was given by Miss Lettie Shearer and others at the Seamen's Bethel.—The Little Girls' Mite Society on Thursday evening gave a flower mission entertainment. A little farce, called Lord Dundreary's Visit, was enacted, and all the new popular songs were sung.—On Monday night, April 14, Cora Roig, who designs adopting the lyric stage, gave a concert at Grunewald Hall, assisted by Prof. Eckert, J. Rossi, A. Livain, and Mme. Eh Samuel. Miss Roig proved a great disappointment. Tony Roig, her step-father, is the janitor of the Academy of Music.—On the following evening at the same place Theodore Curant gave a concert, when he himself appeared, assisted by Misses Lena Little, L. Samuel, E. Lehman, and Messrs. Cartier, Kitziger, Livain, Eckert Mueller, Rossi.—To-night for the benefit of St. John's P. E. Church, amateurs will present at St. Patrick's Hall the novel and interesting performance, entitled The Gypsey's Wedding; or, Old Times in England. The Varieties Theatre orchestra, under Prof. Gruelling, volunteers.—At the Minerva Hall on Wednesday evening an attractive entertainment was given under the auspices of the ladies of Trinity Chapel.—An entertainment and children's minstrels by the emancipated infants will be given at Grunewald Hall to-night.—THE MIRROR can be had at Ellis', opposite post-office.—The St. Charles Theatre will be thrown open Monday evening, when Sadie Vivian takes her benefit. Frou-Frou will be enacted, with Miss Vivian as Gilberte. The remaining characters will be assumed by amateurs. It is probable that the little lady will organize a snap company, and "do up" some of the neighboring places before going North.

Buffalo, N. Y.

ACADEMY OF MUSIC.—Mme. Janauschek opened to a large and brilliant audience in the drama of Mother and Son. She is well supported by Frank Thorne and a strong company. Her stay is too short, as indicated by the large "take" for the remaining two nights, when she appeared as Deborah and Mary Stuart. Frank Mayo for the balance of the week in his strong play of David Crockett. The following week we are to have Robson and Crane in Comedy of Errors and Our Bachelors. A week of rare fun is promised. Miss Adele Belgarde, a stranger to this city, but who is highly recommended in our exchanges is to appear at the Academy the 15th, 16th and 17th of next month as Romeo, Hamlet and Rosalind, in Shakspeare's Romeo and Juliet, Hamlet, and As You Like It. She will probably be followed by The Evangeline and Kate Claxton comb. The Home Pinafore co., who are to appear at Bradford, Tuesday and Friday evenings, under the management of the Meeches of the Academy, will appear here the evenings of May 8, 9, 10. Nick Roberts' Humpty Dumpty troupe played to a fair business the latter part of last week.

ST. JAMES HALL.—This week, Tuesday, the Choral Union will present the Oratorio from Elijah. Amateurs, Thursday in Box and Cox. Next week, Monday and Tuesday evenings, the Sangerbund have the hall for the annual concerts and ball.

NOTES.—A literary entertainment of the members of the Church of the Messiah (Universalist) attracted a good sized audience. Washington Lodge, A. O. U. W., gave a musical entertainment at the Hall Tuesday evening, the attendance being only fair. The Ladies of Charity had a very pleasant "Kettle Drum" at the St. Stephen's Hall, Thursday evening, Lizzie Corvyn and and Julia Corvyn rendering several solos. The attendance very good. Welch and Rice's Minstrels, noticed by THE MIRROR to appear last week, Tuesday and Wednesday evenings, failed to put in an appearance. It is understood that the company have disbanded.

Albany, N. Y.

LELAND OPERA HOUSE.—April 14, a local military company presented Waiting for the Verdict, with Nellie Boyd of the Raymond co., and an amateur cast; 16th, Manager Albaugh took his annual benefit. George Edgar, manager of the Broadway Theatre, came up to play Othello. Mr. Edgar read Othello's lines in a scholarly, refined way. Mr. Albaugh was as acceptable an Iago as on former occasions, Mrs. Albaugh a good Emelia, and Constance Hamblin, who was especially engaged, a winsome and lovable Desdemona. Sam Devere sang a few songs, and the very long performance was brought to a close by the play of A Day After the Wedding. April 17, 18, and 19, Charlotte Thompson in Jane Eyre, supported by her company. Miss Thompson's portrayal of the truthful Jane is too familiar to our readers to require further notice from me. A less hackneyed play would have drawn better. Salsbury's Troubadours open 21st, for one week.

ITEMS.—Tony Pastor cleared over $500 on his recent two nights' stay here. He gives a good show, and Mr. Sanderson and he are welcome visitors.—Billy Appleton's Pinafore co. are busy preparing for the launch of their ship, which takes place 29th inst.—Theo. Mosher, manager Martin Hall, also has a crew under "sailing orders."—Geo. Van Santwood of Albany is traveling with Jones' Boston Pina-f co.

Milwaukee, Wis.

GRAND OPERA HOUSE.—John McCullough, supported by a most efficient company under the management of W. M. Conner, closed a three weeks' engagement 16th. They appeared to crowded houses nightly. Monday, 14th, Virginius. John A. Lane as Icilius showed his ability as a good actor. Emma Stockman as Virginia, was beautiful; her acting perfect. Adding to these the support of H. A. Langdon, H. C. Barton, and John P. Sutton, present a very powerful cast. Tuesday, 15th, Othello, McCullough as the "dusky Moor," and Charles M. Barron as Iago. In this we witnessed quite an original piece of acting, for Iago, not being the usual fiery, impetuous man, but the slow, easy manner of speech and crafty actions of Mr. Barron portrayed the "villian" most effectually. John A. Lane as Cassio, and Miss Stockman as Desdemona were all that could be wished. Wednesday, 16th, Damon and Pythias, with McCullough and Barron in the two respective characters. Dionysius by Mr. Langdon very good. As Calanthe Miss Stockman was bewitching. The parts were well sustained by all. This is one of the finest organizations that Milwaukee has ever been favored with. On Saturday evening, 19th, at the Academy of Music our courteous and popular manager, R. L. Marsh, is to be tendered a benefit in appreciation of his indefatigable efforts to provide the best and most popular amusements for his patrons. They should reciprocate by packing the house from top to bottom. On this occasion the famous Tennesseeans will appear in grand concert, assisted by Clauder's full orchestra, consisting of twenty pieces.

Louisville, Ky.

MACAULEY'S THEATRE.—Closed. Booked for week of the 21st, Warde and Barrymore Diplomacy co. Considerable sympathy exists in this city for this company on account of the cruel treatment received by them when in Texas. The late members of this party are special favorites here. Business promises to be large.

OPERA HOUSE.—Miss Clara Morris began a week's engagement, April 14, appearing in Miss Multon, Article 47, and Camille. This being her first appearance in this city since being recognized as a star, caused quite a furore among theatre-goers, consequently business was large throughout her engagement. In Miss Multon, which was given on her initial night, she made the best impression. The support rendered by Mr. Wheelock and the St. Louis company was satisfactory in every particular. Should she ever visit Louisville again, I predict that the theatre is not to be found large enough to hold the audience. Booked, week of the 21st: Harry Shannon the Boy Orator, April 27 to 30th. Mr. Schmidt, the young Louisville tragedian, supported by a first-class company. May 5, Annie Pixley in M'liss.

Detroit, Mich.

APRIL 20.

Detroit turned out en masse to see John McCullough in his round of characters during the week just closed, ending with quite an ovation on Saturday night. Last year it had poor houses. In support Charles Barron made an excellent impression; the balance very good.

Dickie Lingard closed her engagement at Whitney's 19th. Business fair. Booked ahead at this house: Remenyi, 23d; Frank Mayo, May 2 and 3; Gotthold and Rial's Uncle Tom May 5, one week.

"M Quad's" new comedy, Yakie, will have its first representation at the Detroit. A lengthy review of the plot has already appeared in THE MIRROR.

Mary Anderson appears at the Detroit for one week, beginning 28th. John T. Raymond 5th and 6th; 12th, Manager Davey's annual benefit.

[A press of matter compels us to omit much of the Detroit letter.]

Providence, R. I.

OPERA HOUSE.—The storm of the past week was a formidable antagonist for theatricals in our city. John A. Stevens and co. occupied this house—playing to small houses. The piece was beautifully mounted and each of the company acted his part well. There have been some changes in the cast, not generally for the better, but the entertainments were very enjoyable. This week we have Pinafore again by home talent under

[CONTINUED ON SIXTH PAGE.]

THE VARIETY STAGE.

TONY PASTOR'S.

Pat Rooney, the popular Irish comedian, and his combination, recently organized for their second traveling tour, received a very hearty reception at this theatre on Monday evening. Mr. Rooney's selection of artists for his company has been a good one, embracing, as it does, many talented performers, who have been engaged for their individual specialties, and the programme presented shows that the company embraces the entire range of legitimate vaudeville. Mr. Rooney, himself always strikingly original, introduced a complete new style of business, differing in every respect from anything hitherto seen, appearing in a mirth-provoking afterpiece, called Paddy in a Fix, in which his peculiar talents were well displayed; his old songs and dances were rendered in an artistic manner, and his appearance on the stage was the signal for uproarious mirth. Among the well-known names in the company are the American 4, Louise Montague, Lillie Western, John and Amy Tudor, Clarence Burton, Harry Budworth, Hartley Stamforth, Reynolds and Walling, Jennie Miaco, Constantine and Lawton, Frank Wilcot, P. C. Foy, Emma Granger, and the Wilkinsons. The troupe will appear here for a short season only, this being the inaugural engagement of their extended tour through the States. The usual matinee will be given on Friday.

THE COMIQUE.

Every available seat is occupied nightly by delighted auditors. This is the fourth month of The Mulligan Guard Ball, which has been received with favor on all sides, and many will repeat the pleasures of its representation, while those who have not yet enjoyed them have now their last opportunities. Harrigan and Hart appear every night, and their aid in the general enjoyment is strongly appreciated. The three songs, brought out at this theatre and now so popular about town, will be sung as usual, during the course of the comedy. John Wild, as Sam Primrose, barber and Captain of the Skidmore Guards, will continue to "take the grass off of Ireland," Billy Gray, as Palestine Puter, Chaplain of the "Skids," is "Agm' de sheddin' of blood, but when it comes to dem people, de Irish"—there is the usual display of the razor; Harry A. Fisher, as Lochmuller, the Dutch butcher, creates incessant laughter; Annie Mack as Bridget Lochmuller, displays her "angelic" temper; Cordelia Mulligan, as presented by Annie Yeamans, is an artistic rendition, and the remander of the cast is also well sustained. Among the new features this week, Charles Rogers and Mattie Vickers, in their sketch, Stage Struck; the celebrated Four Aces; Nelson Curry, the gymnast, and George Hall, the young American clown; Ned Barry remains and there is a new and attractive specialty by Goss and Fox. Saturday matinee.

HARRY MINER'S.

Last week this house, notwithstanding the bad weather, was well patronized. Continually good entertainments deserve the endorsement of the public, and it is easy to see that the enterprise shown at this theatre is fully appreciated. The aid which A. H. Sheldon, the popular Director of Amusements, lends to the general enjoyment is very apparent. He appears this week in the opening farce, Boss of All the Bill-Posters. The female vocalists this week are: Nellie St. John, Mollie Wilson, Belle Clifton: Prof. A. W. Sawyer makes his reappearance, and will introduce something new; John Pendy, the actor and vocalist, appears in his entertainment of Varieties; Jeppe and Fannie Delano the amusing sketch and flirtation artists; Charley White, the veteran comedian, whose name will be remembered among those of the pioneers in the burnt-cork line; Frank Jones and Alice Montague appear in their own sketch; Scanlon and Cronin, who made themselves so popular last week, remain one week longer. The programme is concluded by an Ethiopian sketch, entitled 100th Night of Hamlet, in which Charley White appears.

THE LONDON.

The programme at the London is replete with interest from the rise to the fall of the curtain. The company this week is composed of some of the best people on the variety stage. Murphy's Dream is in its sixth week—a new idea for this house—but its success has been so apparent that its popularity has not fallen off in the least degree. Susie Parker, vocalist, is a new name for this week; Hawkins and Reynolds, in an original specialty; Edward Earle portrays the dancing girl; Mlle. Baretta appears in new songs and dances; Boyd and Sarsfield are king laugh-makers everywhere, and will appear in something fresh; Tillie Antonio, change artiste; Alex. Zanfretta appears as the French Dancing Master; Levantine and Earle, the acrobats; Keating and Sands, the Ethiopian comedians, in a sketch called The Unexpected Arrival; the great funny Four introduce a nonsensical sketch, The Crazy Quartette; Frank Bush, the popular comedian, in new songs and imitations, and many others.

VOLKS GARDEN.

Mollie Williams appeared in her favorite impersonation of the French Spy, and received a right hearty welcome. She appears this week in a new role, that of Prince Leander in the burlesque of The Invisible Prince, an extravaganza played in this country some years ago by Agnes Robertson (Mrs. Boucicault). It has been put on in fair style and is presented nightly to good audiences. Florence Marshall appears here this week; Hon. James O'Neil, the Irish Senator, in songs and sayings; Williams and Sully, introduce a specialty; Fannie Prestige, change artist and vocalist: Mabel Stanley in Buttercup medley: Eveline Constantine is engaged for another week; John B. Wills and Mary Adams, the German duo, in a sketch; Minnie Clyde, the popular songstress; G. C. Charles and Fannie Prestige will introduce a novelty called The Sorceress; and the entertainment is concluded with T. R. Planche's fairy extravaganza, entitled the Invisible Prince, in which the whole company appears.

Variety Mention.

Tony Hart is an uncle.

Emma Bretto should discard "My Grandfather's Clock."

Where did Harry Miner get Leroy, the female impersonator?

Frank Bush should get some new jokes. The old ones have expired.

Nimon Duclos is shortly to begin a season of blonde burlesque at Tony Pastor's.

The London is doing a splendid business this week. Go and See Murphy's Dream.

An ordinance is to be passed forbidding the singing of airs from Pinafore in the East side theatres during the Summer.

OUT OF TOWN VARIETY.

BROOKLYN.

OLYMPIC.—Manager Gooding offers an excellent list of attractions this week. The programme opens with a minstrel scene, in which the Red Stocking Blondes appear. They are 30 in number, with William H. Chace and Billy Devere as end men. The two latter are overflowing with fun, and while they are speaking there is a constant laughter among the audience. There are some very fine singers among the lady members. The other artists are as follows: Devlin and Tracy, song-and-dance and change artists; Howard and Thompson in Hebrew specialties; Emma Brennan, serio-comic vocalist; Carrie Pell, vocalist, as is also Anna Verda; second and last week of Chace and Buckley in their Ethiopian sketches; and concludes with the Devere Brothers, Billy and Tommy, comedians.

VOLKS.—Little Bo-Peep, a spectacular burlesque, is the feature at this theatre this week, in which 30 dancers and an Amazonian corp of ladies are announced as appearing. The ballet is headed with Mlles. Elise and Innocenti. In addition, the following variety people appear: Charles and Carrie Austin, Zouave drillists; Fernando Fleury, change artist; Manchester and Jennings, eccentric song-and-dance men and comedians; Guy Linton and Lucy Adams, society sketch artists; Gus Mills, female impersonator; Jennie and Katy Sylvester, burlesque artists; Jennie Satterlee; and the bill ends with the inimitable Billy Barry, who takes the part of Humguffin, and A.C. Moreland, who impersonates Chow-Chow.

SAN FRANCISCO.

ADELPHI.—Splendid houses continued to greet the Victoria Loftus British Blondes, last week, and the managers efforts to present novelties deserve success. The bill opened with the female minstrel scene. This is followed by A Woman of Few Words, in which Saromy and LeClair create much laughter. Walters and Kelly introduce some new and very artistic songs and dances. The performance concludes with On the Sly, in which Victoria Loftus, Harry LeClair, and George Atkins sustain the leading characters. The programme for the week includes the first appearance of Johnny Dillon, Irish vocalist and mimic; an entire new olio, and second week of the successful comedy, entitled On the Sly, by the Victoria Loftus Blondes, who have been re-engaged for four weeks.

BELLA UNION THEATRE.—The management of this popular theatre are presenting this week an extra attractive programme by their minstrel, specialty and dramatic companies, opening with a male and female minstrel first part admirably arranged. Then comes the interlude, which is full of choice specialties, including the stars of the evening, the Richmond Sisters, in their artistic change acts, and Cummings and Harrington in a new specialty called Love in a Parlor, the performance concluding with the two-act melodrama of The Poacher's Doom. This week we have the European equestrienne dramatic star, Miss Zoe Gayton, and her highly trained steed Mohammed, in Mazeppa. First appearance of John Gilbert, Ethiopian song-and-dance performer, late of Mme. Rentz's Minstrels, and all the great variety company in new specialties.

BUCKLEY'S VARIETIES.—The male and female minstrels open the performance. The principal acts are: Stopped on the Road, Traveling Tourist, Our Lodging House, and the Parisian Can-Can, in which Kimie, Price, Devoy, Dunning, Mortimer, Nickerson, Ida Fisk and Emma Cooper perform the principal characters. Louise Somers, Miss Simpson, Emma Cooper, Ida Fisk, Ben Dunning, Charley Nickerson and Charles Kimie perform specialties. Hughey Robinson in his specialties is the latest attraction.

STANDARD THEATRE.—The present very popular programme of Mme. Rentz's Female Minstrels and Mabel Santley's Burlesque Troupe will be withdrawn after this week, so those who would enjoy the disgraceful performances of this notorious troupe, will take advantage of the opportunity. The entertainment opens with a minstrel first part, Reynolds and Cooper doing the end business while James Collins acts as middleman. The vocalism by the ladies is good, while their dresses are magnificent. Then follows an olio of specialties, after which the success of last week, The Female Bathers, is repeated, and the concluding farce is the local bit of absurdity, entitled Too Awfully Awful, which ends with a reconstructed Can-Can. Nothing more objectionable than this brazen and shameless display has been seen in 'Frisco for some time, and the early departure of the Rentz party is pleasing to record.

CHICAGO.

APRIL 20.

HAMLIN'S.—An excellent programme of variety and dramatic atttractions has revived business at this house, the audiences having been uniformly good throughout the week. What the patrons of this theatre demand is variety, and therefore the light business last week of Mr. Boniface and co., who at another house would have doubtless played to fair business. The programme commenced with the old Academy favorite, James Roche, who who was seen in Jacques Kruger's sketch of The Phonograph. By the way, if I were Kruger I should be ashamed to acknowledge the authorship of this exceedingly light affair. Lillie Ellis sang serio-comic songs, or rather screamed them. Hogan and Lord, two first-rate song-and-dance men, very naturally depicted the characteristics of the plantation darkey, their dancing and singing being unusually good. Minnie Farrell has a pleasing personnel, which is enhanced by an elegant wardrobe. Her singing is not bad. Harry Lambkin's barrel act was graceful and difficult. A dramatization of Oliver Twist concluded the bill, in which George T. Learock appeared as Fagin, giving a very artistic and powerful performance of the repulsive character. Mr. Learock, whatever may be thought of his dealings with his former manager, is a remarkably accomplished and versatile actor, and it is a pity that he could not have supported Booth at McVicker's instead of taking such engagements as this one. George Morris did well as Bill Sikes. Ed Barrett "gagged" happily as the Dodger, to the intense delight of his admirers. Harry Ryner doubled Bumble and Tony, and was good in both parts. Mrs. Emma Frank acted Nancy Sikes, and was painfully incompetent. Mrs. Frank was the leading lady of the old Academy under the name of Emma Strong, and whatever attractiveness of face and figure she may have possessed, have utterly vanished. I hold that the people of the stage who have outgrown their usefulness should retire, and not force the press to remind them of their waning powers. The rest of the cast did well enough with the exception of Joseph Clifton (Noah Claypole), who seems to be irrepressible. Let me urge Joseph to go and be a walkist. He has had quite sufficient training. April 21, Hugh Fay in his burlesque of Pinafore. New people: Maggie Barnes, Bryant and Saville, Alice Bateman, Crumley and DeForrest, and J. F. Sherry. Minnie Farrell, Lillie Ellis, and James Roach remain.

ACADEMY.—A good show here this week has drawn large houses. The new people 21st are: Charles Thornton in drama, Simon Kenton; Tim Rogers, Gibson and Binney, and the Stuart Sisters.

METROPOLITAN.—This house is flickering away, barely keeping up. I expect to chronicle the collapse next week. Joe Walker is a first-rate dispenser of beer, but he don't know a cent's worth about running a variety or any other kind of show.

LOUISVILLE, KY.

NOVELTY THEATRE.—A minstrel first part was given at this house during the past week, sixteen faces appearing in the circle. The four end men worked to good advantage, as did also the Louisville Quartette. The faces appearing in the olio were Miss Vic Reynolds, Dan Sully, an excellent Irish comedian; Thatcher and Hume, who, by the way, are the best song-and-dance men that have ever appeared at this theatre, their burlesque Statue Clog being very funny, and their dancing as a whole very well rendered; Nellie Massa, serio-comic, met with favor, as did also Alice Morgan, a very graceful club swinger; Dan Mason, Dutch comedian, however, proved to be the warm favorite, his dialect being perfect and his dancing fine. His songs and witty sayings were all new and to the point. His poem, entitled "If I had only stopped to think," was remarkably well given and took the house by storm. Charles Young's act, entitled Big Fat Gal, was withdrawn after the first night, as it was a little too broad to take well with a first-class audience. The performance concluded with Mason and Sully's sketch, entitled Our Hotel, a farce of merit. The managers would do well to introduce more of these in preference to the dramas. Closing, April 19: Alice Morgan, Dan Sully, Dan Mason, C. W. Young and Nellie Massa. Arrivals 20th: Rethan and Alton, Millie Martelle, Louisa Bliss, Billy Baker, and the burlesque entitled Pocahontas.

METROPOLITAN.—A fair business is reported from this house. The new faces during the past week were the Kayes, Billie and Minnie, and W. H. Brent in drama, Under the Lash. Announcements: Harry and Emma Evans, Jennie DeVere, and E. T. Goodrich in drama, Grizzly Adams. Departure: W. H. Brent

WOODLAND GARDEN.—New faces, April 20: Edward Martin, Grace Garland, the great Phœnix, Harry C. Stanley, Della Wallace, Carter and Davis, Silliman and Gatterdam, Wiley Hamilton and J. J. Quinlan. This is the last variety show to be given at this popular garden this season, Manager Borden having made an entire change, and will hereafter give a grand Sunday concert.

ITEMS.—Fred Felton, business manager of the Woodland Garden, has signed with Mr. Crone of Indianapolis for one year, and takes charge of Crone's Garden, commencing April 28. His many friends in this city will be very sorry that he leaves us, and the best wishes of all go with him.—Charles Mulgro, who was engaged for the season at the Novelty, was discharged this week for incompetancy, and Billy Baker engaged in his place.

CINCINNATI, O.

APRIL 20.

THE COLISEUM.—Jennie Hughes will appear for the last time this afternoon and evening in The French Spy which will be followed by a strong olio. In the evening, by request, she will introduce her specialties in the farce of Why Didn't She Marry? which was so successfully received last Friday night. This talented artist has made hosts of friends here. A pantomimic part is a most difficult one to play well, but Miss Hughes played it to perfection. Manager Edwards' Mohammed was most excellent. To-morrow night the character artists, the Freeman Sisters; the operatic singer, Josephine Shanley; the celebrated mimic, H. C. Stanley; the Swains, in new interludes; Hines and Blossom, James Hearne and a host of others. Jerry Cohan, the Irish comedian, will appear in The Molly Maguires, which is filled with startling situations.

VINE STREET OPERA HOUSE.—This theatre has been doing an immense business during the past week. To-morrow night an entire change will be made, presenting a new first part, new living pictures, and Maggie Gray in fresh songs. The Clodoche done by the "Big Four" has been a drawing card and will be continued. Belle Bent, queen of all the Can-Can dancers, makes her first appearance to-morrow night; Tillie Graham, in a new specialty, The Seraglio; or, Brigham Young's Seventeen Wives, which introduces the entire company, will be given for the first time. This is a strong and attractive bill, and should crowd the house nightly.

GERMAN THEATRE.—Miss Wolff's benefit last Sunday evening crowded the house to repletion. Miss Wolff is a great favorite here and we were pleased to see the house filled on the occasion of her benefit. Such a handsome and profuse display of floral tributes as was bestowed upon the lady is seldom seen. To-night Lina Wassman, pronounced one of the finest soubrettes in this country, appears as the bright particular star in Carl Blum's comedy, entitled Vicomte von Schwingfelter; or, To Oblige Art. This will close the season, and which has been a successful one.

ITEMS.—Johnson and Bruno, song-and-dance men, have separated; cause unknown.—Jennie Hughes has "mashed" all the boys.—Dick Hollywood and Charlie Dessaur are in the city. They are talking of organizing a blonde troupe of high kickers.—Manager Douglass of Heuck's is fitting up the Lookout House in grand style.—Edith Lisle, who has been singing at the Coliseum, was called home to Indianapolis last night by the death of a sister.—The opening night at the Lookout House will be free to all.—J. C. McLaughlin, now with the Oates co., is to become a member of the 'Frisco Minstrels.—Edwin Brown, the character actor, opens at the Coliseum, 28th.—Billy Gleason is spending a few days in Burlington, Iowa.

HARTFORD, CONN.

NEW NATIONAL THEATRE.—We have had a good week. A fair first part, a good olio, and a charming Pinafore as a wind up, have succeeded in filling the house every night, and in pleasing manager and public. Miss Sidney Nelson has established herself as a favorite by her fine singing and acting in the part of Josephine, and as she remains another week for the production of Chilperic, we think she will still further ingratiate herself into the good graces of Hartford. The Novello Quartette were the mainstay (no joke) of Pinafore, and rendered their parts with old-time vigor. By the way, to-night closes a successful engagement of 40 weeks, with Hopkins and co., of the quartette. They celebrated the last week by two of the party, Messrs. DeMar and Cabott, getting spliced, the former having doubled with Miss Irene Raymond, a favorite here, and Mr. Cabott with a lady not in the profession. The Quartette was broken up by the withdrawal of Mr. DeMar, but will at once reorganize with James E. Conley of Boston, a very fine singer, as second tenor. They go from here to the Lyceum, New York city, and have dates a long way in advance. The Clinetop Sisters and Fannie Lucille, who have made a favorable impression here, doing a ballet in the olio, and a fine hornpipe in the play, remain another week and appear in Chilperic, in songs, dances, etc. Press Eldridge, stage manager, made a hit as Sir Joseph, and will also sustain a powerful character next week. Of the departures, Messrs. Levantine and Earl go to the London, New York, Harry Montague and the Duncan Sisters to New Haven, and the Novellos as above.

INDIANAPOLIS, IND.

CITY GARDEN.—The programme contained some excellent novelties; prominent among them being the songs and dances of the Perry Brothers; the character songs of Wiley Hamilton, and the drama Neck and Neck, with E. T. Stetson in the leading role. The performance was an enjoyable one, and the attendance was fair. Those opening next are: Mr. Sharpley in musical specialties, and John R. Weaver, with drama Toby. The only closure will be E.T. Stetson and drama. J.W. Forrest failed to arrive, and Campbell, the stage manager, left suddenly. Wiley Hamilton filled the breach, and will continue till Fred R. Felton, who has been engaged, arrives.

METROPOLITAN.—The May Fiske Blondes opened for a week's engagement the 14th. The combination contains the following people: Martino the Illusionist, who closed after the second night; Beatrice Vernon, serio-comic vocalist; the Parker Sisters, Georgie and Lizzie, who are prime favorites here, and received quite an ovation at each performance; May Fiske, in recitations; Fannie Bernard, serio-comic; John Harris, banjo artist; Billy Diamond, bone soloist; Cordella and Victorelle, two clever gymnasts, and Mlle. Mahretta's statue artistes. The performance opened with a minstrel first part, an olio followed, and closed with a burlesque, entitled The Seven Daughters of Satan. The patronage was immense during the week.

TOLEDO, O.

The new people at the Adelphi, 14th, were Turner and Welch, Foreman and Gallagher, Jennie Lindsley, Mlle. Bernetta and N. B. Shimer, who took the stage management. Closing 19th: Foreman and Gallagher, Detroit; Turner and Welch, Chicago; Jennie Lindsley to Cincinnati. Opening 21st: Neoskleta and Lillie Leoni, Cummings and Mack, Daisie Remington, Edith Lyle, Lottie Grey and Leon Whittony. Smoking is again permitted.

At White's Hall the faces were those of Harry and Bennie Grinnell, Jennie and Albert Lawrence, Sellon and Burns, and Red de Jelma. George and Lizzie Derious and C. H. Fielding and Maggie Walker disappointed. Closing 19th: Lawrences and Barry Stanwood, no engagement. Opening 21st: Alice Gleason, Ella Mayo, Sweeney and McCarty, Frankie Titen and Frankie Conway.

NEW HAVEN, CONN.

This week the Gaiety is pleasing its many patrons by again presenting its burlesque on Pinafore. New faces are: the three Braziers, Williams and Sullivan, while Harry Montague, Annie Hindle and the Duncan Sisters return after an absence of two weeks. The Tivoli still keeps running to fair business, the departures 19th, being Emma Rice, Millie Malmburg, Clooney and Ryan. Arrivals 21st: Ella Esmond, Dora Dawson, Archie White, Johnny Fisher, Ten Powers, Fanny May.

BALTIMORE, MD.

CENTRAL.—Business good. Yank Adams, the finger billiardist, being the chief attraction. This week Mlle. Marie D'Est's Red Stocking Minstrels.

FRONT STREET.—Frederick Roberts, Miles Brothers, Maud Launay, and others, concluding with E. S. Goodrich in border drama, Grizzly Adams. Business only fair. This week George R. Edeson in Brought to Light, Hogan Brothers, Mabel Stanley. Joseph Rosenfeld will take charge of the theatre after the 1st of May.

NEWARK, N. J.

WALDMAN'S THEATRE.—Watson and Ellis, Flora Moore, the Whitings, Nelly Germon, Lizzy Daly. The drama, the Dead Boatman, the Farce, Those Opera Glasses. Mr Waldman is doing a good business.

METROPOLITAN.—Sandford and Wilson, Barney McNulty, Ned Wambold, Belle Fairfield, Woods and Mack, Lillie Bianca, Daytons, remain, Ned Wambold has a benefit on Friday.

MISCELLANEOUS.

MILWAUKEE, WIS.—Metropolitan Theatre: Business fair. New faces 21st: Morris Bros., John Pierce, Lotta Archer, Debby Reckling, Neoskeletta. Departures 19th: Murray and Hedges' comb., and Donnelly and Drew, to Grand Rapids, Mich. Milwaukee Theatre: Light business. New faces 21st: Huber and Allen, Kayes, Little Etolia, Kittie Allyne, Walter West, Maud Lewis. Departures 19th: Marlow and Mealy open at Louisville, 28th; John and Della Sheppard and Lew and Lena Cole are to form a combination of variety specialties here, making a tour of the State.

WASHINGTON, D. C.—Comique: This popular resort holds its own. The programme for the week was unusually attractive, and drew well. Jake Budd was in his element, which means that he kept the audience nightly in the best humor. Combinations are to appear for several weeks, the Wrestling Joe co. opening on the 21st.

JERSEY CITY, N. J.—Jersey City Varieties: No change. Arcade Varieties: This place closed Thursday night, as far as I can ascertain, for non-payment of rent. A singular fatality seems to be connected with this house, for it never has been run by the same management more than three or four consecutive months, but has invariably come to grief.

RICHMOND, VA.—Comique: New faces 14th: Prof. Lacross and six-legged calf. Business slow. James Woodville, Rixford Brothers, George and Harry, acrobats, etc. Flora Leonetta, Georgie Gregory, and Susie May are announced for 21st. F. Stuebgen is the new leader of orchestra at this house.

PROVIDENCE, R. I.—Theatre Comique: Belle Gabrielle and the Martinetti comb. remain another week. New arrivals: The Suydam Bros., gymnasts, Lou Vasvasour, Allie Dreyton, Flavor and Shields, and John N. Turner. The Pantomime of Jocko is the afterpiece.

A manager recently telegraphed from Boston to Springfield for special railroad accommodations for twenty persons. The operator made the last word read "prisoners," and the dramatic company was received at the depot by a sheriff's posse.

Joseph Bradford and Sylvester Baxter of Boston have a version of Fatinitza which is said to retain all the points of the original libretto without being a bald transcription of words and sentences from one language into the other, and which is exceedingly bright and witty, and enjoyable in the reading. It is likely to be done at the Boston Theatre.

There is a prospect of a pretty warm tilt between the owners of the several theatre programmes next season. There are several debatable houses. The Stage, which circulates in Wallack's and the Park, holds the inside track. As far as can be seen the only gain accomplished this year is the final extinguishment of Starr Morrissey, which may be regarded as very much of a gain.

On Saturday, Judge Lawrence rendered a decision in the case of Philip H. Irving, the manager of the troupe of acrobats performing at Niblo's Garden, who was arrested for compelling Little All-Right to perform dangerous feats. In his decision the Judge says: "I think that the prosecution has failed to establish that the boy is under 16 years of age. The prisoner should be discharged, and the boy returned to his guardian."

Bijou Heron writes to a friend in this city that her father (Robert Stoepel) visited Paris a short time ago, in company with Augustin Daly. She had a vacation, and together they visited the different theatres, going three times to see L'Assommoir, the new play with which Mr. Daly opens the Olympic on the 30th. She says that this play is "fascinatingly horrible;" that it deals entirely with low life; yet Paris has been running wild over it for some time.

The Halcyon Dramatic troupe has organized, and will take the road 28th, with C. W. Honey, manager; W. H. Dawson, Herbert W. Jones, Annie Vernon, Berti Dawson, Gracie Jones, Bentley Rountree, leaders; W. H. Thompson, advance agent; Henry Forbes, treasurer. It is a company formed after the style of the Yokes Family. Farces and musical extravaganzas have been in active rehearsal. They open in Springfield, Mo., 28th, and work west to Leadville, Colorado.

It has been been finally determined to remodel the Bowery Theatre, and fit it up as a first-class German playhouse, to be called the Thalia Theatre. Drama, comedy and operetta will be presented, and the prices of admission are to range as low as fifteen cents, and the best seats in the house will be given for seventy-five cents. Herr Amberg is to be the business manager, and Mathilde Cotrelly, the German soubrette, part proprietress. A third interest will be retained by Mr. Kramer, the owner of the property. The contract is for three years.

It is probable that the trial of Currie, the murderer of the actor Ben C. Porter, will take place in the latter part of next month or the early part of June. Currie's brother, the Mayor of Shreveport, and two other able Texas lawyers, will act as counsel for the defense. There was no practical result from the meeting of the profession in New York, on Thursday, toward organizing to assist the Texas Prosecutor. General Roger A. Pryor of Brooklyn has, however, consented to assist in the prosecution. It is estimated that it will cost $3,000 to defray the expenses of witnesses and counsel. John T. Raymond is ready to hand over William Astor's check for $500 and his own for $100 more as soon as a treasurer of the prosecuting fund shall be appointed. Other subscriptions have been made, and begin to aggregate quite a respectable amount. Henry E. Abbey has subscribed $35, Bob Stevens, $35, John W. Norton $50, John Schoeffel $35, John McCullough $100, and T. W. Davey $50.

THE NEW YORK MIRROR.

PUBLISHED EVERY THURSDAY AT No. 12 UNION SQUARE, NEW YORK.

ERNEST HARVIER, - Editor and Proprietor.

SUBSCRIPTION:

Two Dollars and a Half a Year; One Dollar and a Quarter for Six Months.

ADVERTISEMENTS:

General, Per Line, Ten Cents; Professional Cards, Twenty-five Cents Each Insertion: in Advance; Cards Received Up to 1 P. M. Wednesday.

The MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

NEW YORK, APRIL 26, 1879.

Amusements.

WALLACK'S THEATRE—A Scrap of Paper.
BOWERY THEATRE—Daniel Boone.
LYCEUM THEATRE—Mastodon Minstrels.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—H. M. S. Pinafore.
PARK THEATRE—Engaged.
FIFTH AVENUE THEATRE—Fatanitza.
NIBLO'S GARDEN THEATRE—Black Crook.
GRAND OPERA HOUSE—Fanny Davenport.
MADISON SQUARE THEATRE—Aftermath.
TONY PASTOR'S THEATRE—Variety.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

ON Saturday THE MIRROR will remove to larger and more commodious offices, situated in the same building, No. 12 Union Square. An entire floor will be devoted to the business of the paper, rooms being set apart for the printing, editorial and publication departments. These changes have become necessary through the steady increase of the paper, more copies of which are printed this week than ever before. By next year we hope to have our own building on Union Square.

A Jonah Indeed.

The proposition which THE MIRROR has so stoutly adhered to, that professionals who link their names and fortunes to any agency assailing their own craft, must find in it a veritable "Jonah," has engaged more attention, we opine, from its novelty than from any general dependence on its truth. But we hope to make it clear that it is not merely a random assertion, but a fact, unfortunately too true.

There is no lack of examples surely, and some of them are so recent that they will repay recital.

When JOSH HART opened his season at Tony Pastor's a couple of weeks ago, THE MIRROR was frank enough to tell him that unless he cut away from the notorious sheet which had already ruined him, he could look for no success in New York. We did not say this in the expectation that HART would heed the advice, for that was not to be looked for. But we felt that what we said then would deter others from perpetrating the same error he had made.

It is not necessary to say that Mr. HART did not heed THE MIRROR'S very candid advice, but on the contrary continued to adhere to his "Jonah."

His engagement, which terminated on Saturday, much more than verified all that the MIRROR had predicted. It proved the most disastrous two weeks' season ever played at Tony Pastor's Theatre. Although last week was Easter week, one of the best in the dramatic season, the house was almost empty. On Wednesday night when the curtain rose, but sixteen seats had been sold in the orchestra, and on Thursday the entire receipts were somewhere in the vicinity of $49. Even Saturday night was bad, and on Tuesday and Friday nights the receipts ran below $75. This is not to be attributed to the character of the entertainment, which was (of its kind) good, or to the management, which was energetic and judicious. It was due simply to the peculiar influence of Mr. HART'S "Jonah." Warned before, HART can have no excuse. This week Mr. PAT ROONEY, a gentleman whose achievements in the field of management are assuredly not brilliant or extensive, is occupying the theatre to vastly improved business.

Now while HART was giving his entertainments to audiences composed mostly of his relatives and employes, another theatre in town—the Grand Opera House—was presenting a play which has given HART and HART'S followers a vast deal of vexation and solicitude. We allude to Mr. DALY'S play of Pique, which was, the reader may recall, the innocent and direct cause of putting the editor of Mr. HART'S organ "on the limits" in New York county. The managers of the Grand Opera, House being shrewd men of business, and withal philosophers in their way, have never advertised in the "organ" aforesaid. On taking the Grand Opera House, they nailed a horseshoe over the stage door to keep out bad luck from that entrance, and their urbane treasurer tacked up a little card in the box-office, which said, in substance, that no "Jonahs" were to have access to the house by that way either. So they have glided along pleasantly, and their experience, even last week, has shown their position to be well taken.

Miss FANNY DAVENPORT, a lady to whose lasting credit be it said has never been accessory to the villification of the Stage, of which all the Davenport family have been such brilliant adornments, has been literally packing the house with Pique, and playing a most memorable engagement. Despite the inclement weather, throngs were nightly unable to gain admission. NEXT to that of Mr. BOUCICAULT, Miss DAVENPORT has played the most prosperous engagement filled at the Grand Opera House this season.

It is perhaps well enough for that class of cowardly persons who, ostensibly to shield themselves, furnish professed and professional traducers with the means to assail their fellow-players, to say that they "do not like to be attacked." But they find, sooner or later, that they ARE attacked, and they have not even the very slight consolation of feeling that they have not fully deserved it.

There is only one tenable position for any professional. It is this:

I cannot afford to furnish the means to attack others, for I will be attacked myself.

I cannot afford to link my fortunes to the "Jonah" which has ruined the fortunes of every one it praised or placated.

I cannot afford to endorse any agency which aims to impoverish the members of my own craft.

I cannot afford to have the favor of one paper of no standing or respectability whatever, and which is "out" and at swords points with every reputable publication in the city.

Or terser still, "No 'Jonah' in mine."

Professionals are called upon to make a choice. They must either array themselves with the prosperous, reputable men and women of the Stage, or cast their lot among the adventures who have been so long preying upon its means and its forbearance.

THE MIRROR must advise a prompt shaking off of the incubus of the "Jonah" to the end that the Stage may cease to be scandalized and disgraced. Hereafter those who encounter bad luck, the cause whereof they do not know, will do well to inquire whether it is not in some measure attributable to their perverse tolerance of the traducers of the Stage.

The ladies and gentlemen of the Stage must choose between those who, by their fame and work, adorn the Drama, and those who seek to degrade and traduce it. Let them make their choice. They will find below, in parallel columns, the gist of the matter as it is to-day. There can be no trouble in making a selection:

Dion Boucicault,	Josh Hart,
E. A. Sothern,	Archibald Carlyle Gordon,
Lawrence Barrett,	"Caz,"
W. J. Florence,	Frank Hart,
Fanny Davenport,	"Jim" Meade,
Joseph Jefferson,	Kenworthy Philp,
Mary Anderson,	Patrick J. Stanley McKenna,
Lester Wallack,	Leander Gilman Richardson,
Clara Morris,	Franklin File,
Sara Jewett,	Laura,
Frank Mayo,	Cyril Searle,
Doud Byron,	Jac. Aberle.
Agnes Robertson,	
Augustin Daly,	
Col. Mapleson,	
Henry Abbey,	
Harrigan and Hart,	
Barton & Hill,	
Mrs. John Drew,	
J. H. Haverly,	
R. M. Hooley,	
And reputable people generally.	

Postponements.

There have been several striking examples during the past two weeks of the injury done theatres by performances postponed from the time announced for their production. In two or three cases serious loss has been sustained by managers, in addition to the disappointment occasioned the public.

There can be no real gain to any one by the announcement of a piece when it is not ready at the time advertised for its production, and the merest consideration of expediency should prevent managers from creating unnecessary disappointment and causing among the theatre-going public a feeling of distrust.

Though the public is, to all appearances, the chief loser from the postponement, managers and actors are also in a degree affected. For postponements create a natural feeling of distrust and uncertainty, the effects of which are shown in the business afterward done. There have been very many plays which inspired great curiosity when first advertised, but which, by reason of repeated postponements, were suffered to lose all their attractiveness, and when they were finally produced, they passed with but slight notice.

The only sensible course for managers to pursue is to assign no date for the presentation of a piece until they know that (casualties aside) it will be fully ready for production. This would relieve them of the responsibility involved in forcing prematurely before the public a work in a disjointed and incomplete form, and would assure to them that most desirable sort of theatrical patronage—those who have faith in a manager's promises and are ready to abide in his judgment.

PERSONAL.

TILLOTSON—W. W. Tillotson, the affable business manager of the Park, is to have a benefit before his departure from the Boston.

CONLY—Elise Conly, who has been singing the Plaintiff, in Trial by Jury, at the North Broad, Philadelphia, goes to Italy this summer to study.

HENRY—Emma Henry, the Josephine of the Church Choir Pinafore, had a benefit at that theatre last week, when Pinafore reached its fiftieth night.

JONES—Ida Aurora Jones is the latest prima-donna. She made her debut at the Durley Opera House, in Bloomington, Ill., last Thursday night.

SUPPE—Franz Suppe, the author of Fatinitza, was born in 1825. He was a pupil of Donizetti, and is said to have composed 20 operettas, 200 vaudevilles, and 2,000 miscellaneous pieces.

DAVENPORT—May Davenport joined Chas. Burnham's Standard Theatre Company on Monday to play Avise, supplying the vacancy produced by the absence from the cast of Maude Granger.

LOCKE—Charles E. Locke has determined to spend the summer in New York. He is constantly sending out new attractions to his Bush Street Theatre, San Francisco, where he has earned the soubriquet of Lucky Locke.

VICKERS—Charles Gayler has engaged Mattie Vickers for five years. She will appear in a new play written by him. Miss Vickers is a sprightly actress, and one whose advent to the professional stage will be very welcome.

JONES—Nellie Jones, who has been playing at the Theatre Comique in the Mulligan Guard Ball, has shown by her conscientious performance of a small part, an aptitude for sentimental roles, which is, to say the least, remarkable.

GRAY—Manager Gray's benefit at the Grand Opera House, Newark, has been postponed until May 5, when he gives a matinee and evening performance of Pinafore, and selections from Little Duke and Sorcerer, by the Standard Traveling co.

YORKE—Josephine Yorke, who left this country seven years ago to pursue her musical studies in Italy, and who has been singing with great success with the Carl Rosa Opera Company as Siebel, in Faust, and Urbano, in Les Huguenots, sailed for home on the 8th instant.

SYLVESTER—Emily Sylvester, the well-known vocalist, has temporarily retired from the stage, and is studying music under Eugene Clark, the Captain Corcoran of Pinafore. Miss Sylvester has a fine contralto voice, which she does well to cultivate.

HOFELE—F. W. Hofele's benefit at the Bowery on Monday night was a fitting testimonial to a manager who has proved himself untiring in his efforts to restore the Old Drury to its former position, and to make it a thoroughly representative theatre.

DAVENPORT—Fanny Davenport is playing just now one of the most remarkably prosperous engagements ever played in New York. This actress, who is about the only star player now before the public who unites personal beauty and striking dramatic talents with a name distinguished in stage annals, seems to be retaining marvelously her popularity in New York. She goes to California at the conclusion of her present engagement.

SHAKESPEARE—Yesterday was the 315th anniversary of Shakespeare's birth. It was duly celebrated at Stratford-on-Avon by a performance of Much Ado About Nothing at the new memorial theatre. Following is the cast: Benedick, Barry Sullivan; Don Pedro, Luigi Lablache; Don John, Herbert Jenner; Claudio, Edward Compton; Leonato, Mr. Ryder; Balthazar, W. H. Cummings; Dogberry, W. H. Stevens; Verges, Frank Barsby; Beatrice, Helen Faucit; Hero, Miss Wallis; Ursula, Miss Hudspeth.

A. C. Gunther, who came on here with plays for production last Spring, has a contract from Lester Wallack for the production of a really strong society drama next season, entitled Two Nights in Rome. Another play of his, Cuba, was accepted at the Union Square, and would have been produced this season but for the unexpectedly long run of The Banker's Daughter. Mr. Palmer may conclude to do it at almost any time, especially if the Square continues to be dependent on Mr. A. R. Cazauran for its dramatic attractions.

Negotiations are pending for the appearance of the Hess Opera troupe at the Grand Opera House, in Pinafore, next month, with Emma Abbott as Josephine, Mrs. Seguin as Little Buttercup, Annie Montague as Hebe, William Castle as Ralph Rackstraw, C. H. Turner as Captain Corcoran, H. C. Peakes as the Admiral, and Ryse as Dick Deadeye.

The company which is to support Adele Belgarde includes: J. Leslie Gossin, C. G. Craig, Thomas E. Morris, F. C. Huebner, Charles Harkinson, Angelo Torriani, Jr., W. H. Lytell, John Matthews, Edward Tannehill, D. H. Chase, J. P. Cooke, Emilie Leicester, Louise Muldener, Mrs. Lytell (Blanche Mortimer), Florence Vincent, and Laura Linden.

Haverly's Minstrels remain three weeks at the Lyceum. They will be succeeded either by Eliza Weathersby's Froliques or one of Rice's parties.

PROFESSIONAL DOINGS.

John Dillon has been "off" again.

J. N. Beers has joined Robson and Crane.

Little Rosebud joins Rice's Surprise Party.

Maude Granger arrived in town during Monday.

Adele Belgarde begins a six weeks starring tour on April 28.

Clara Louise Kellogg sails for Europe to-day (Thursday).

Adele the Saleslady will be done at the Bowery on Monday night.

Mme. Favart will be the first opera given by Aimee at the Park.

Janauschek finishes her season in Boston about the middle of next month.

The Banker's Daughter will be taken on the road next season by J. W. Collier.

A revival of Arrah-Na-Pogue succeeds Modjeska at the Grand Opera House.

Felix J. Morris is re-engaged as comedian of the California Theatre next season.

Booth's Theatre was closed on Monday night in consequence of the illness of Aimee.

Fred Felton assumes the management of Crone's Garden, Indianapolis, on the 28th.

John Stetson of the Globe Theatre has sent an agent to Europe in search of novelties.

Irene Ackerman has left New York to form the J. K. Emmet combination as leading lady.

Barton Hill, Clay M. Greene and Mrs. J. O. Sefton left for San Francisco last Friday evening.

Mrs. Oates appears in H. M. S. Pinafore, at the Brooklyn Park Theatre, on Saturday evening.

Harry Dalton of the Ward and Barrymore combination has arrived in town in excellent health.

J. R. Grismer arrived in town on Tuesday, but has gone East to rejoin the Williamsons.

Charles and Ada Plunkett, of the Olympic Theatre, St. Louis, go with John McCullough next season.

Eloa Carfano's Freaks of Fortune combination opens at New National Theatre, Philadelphia, May 5.

The Church Choir Pinafore company, which was to have played in Boston, has cancelled its date there.

Salsbury's Troubadours begin an engagement at the San Francisco Minstrel Hall, May 14, in The Brook.

Col. T. Allston Brown is busy fixing up the new office of Simmonds & Brown, for occupancy on May 1.

Robert Fox is to bring his colored Pinafore company to New York, and to begin a season at the Globe Theatre.

E. G. Cotton leaves for San Francisco shortly. He will be connected with the Bush Street Theatre there.

Fatmitza and Aftermath were announced for production last night—too late for consideration in this week's MIRROR.

The date of Mrs. Barney Williams' appearance at the Walnut Street Theatre, Philadelphia, is fixed for May 5.

Dion Boucicault is to play a return engagement at the Grand Opera House this season, appearing as Shaun the Post.

The Church Choir Pinafore now performing at the Broadway appear at the Philadelphia Academy of Music on Monday.

Booth's reopens to-night (Thursday) with La Marjolaine, with Aimee, Mlle. Beaudet, Juteau, Mezieres and Duplan in the cast.

No more dramatic performances will be given at the Fifth Avenue Theatre this season. Operas are to hold the stage till the close.

Curiously enough, Pinafore does not seem to please the theatre-goers in the Southern cities. It has achieved no success in that region.

William Withers, Jr., leader of orchestra of Sam Colville's Folly company, fills the same position at the California Theatre next season.

August 18 is the date chosen for the appearance of John T. Raymond at Wallack's, in George Fawcett Rowe's play of Ichabod Crane.

Rose Coghlan will appear in a scene from Twelfth Night and in The Jealous Wife for her benefit. The performance occurs at Booth's Theatre.

C. Randolph Gardiner starts to-day (Thursday) on a flying trip of three weeks to San Francisco. He will be back in time for the busy Summer campaign.

A. M. Palmer is "papering" extensively for Lost Children at the Union Square. Attendance thus far has been fair. The play is clearly not a success.

Helen Coleman is to appear at the Bowery Theatre May 26, acting the principal character in a new play entitled True Blue, written by Franklin Wynkoop.

Harry Meredith is now forming a company to take the road with a new play, called Father Oak, and is already booked for one week each in Pittsburgh and Cleveland.

Sickness prevented Billy Birch, D. S. Wambold and Charles Backus from appearing with the San Francisco Minstrels during portions of the past week, the first two named suffering from rheumatism and the other from bilious-fever. On one night all three were absent, and Add Ryman and J. Johnson acted as end-men.

The Man with the Lantern.

I started last Saturday night to witness the opening of Steele Mackaye's new Madison Square Theatre, but on the way I met an old actor, who told me that Kenward Philp was business manager of the new enterprise. "That is ominous," I said; "I am sorry for Mackaye." "Ominous!" said my friend, "I do not think so." Just then we turned into Twenty-fourth street, and there was thrust into my hand the following poster:

POSTPONEMENT!

Mr. Mackaye regrets to announce that on account of serious accident to his scenery, which it is impossible to repair in time for to-night's performance, he is obliged at the last moment to

POSTPONE THE OPENING OF HIS THEATRE UNTIL WEDNESDAY EVENING NEXT, APRIL 23.

Nothing but the absolute impossibility of scenically presenting the play in a manner worthy of this public has induced Mr. Mackaye to disappoint his friends in this unfortunate manner.

I must say that I should feel sorry to see Mackaye fail through any outside agency. He is an earnest, fearless, conscientious worker in the field of Art, a man with brains, and, what is worth more, a principle. He has labored hard to get a foothold in New York, and he has met with some success. Aftermath is a thoroughly good play, and Mackaye has engaged a throughly good cast to play in it, but I cannot help thinking that unless he is more select in his choice of aids than he has been hitherto, he will find himself grievously embarrassed. I must warn him to beware of designing dramatists, and, above and beyond all, of Philp and his coterie. Not that I object to Philp, but because at a time when so much trash is current on the boards, I think so deserving a man as Mackaye should not have his prospects blasted by the little party of ex-Star journalists who played such havoc with Hart's money at the Eagle.

And talking of the Star reminds me of Mr. Wheeler, who, as critic of that luminary, must have been more wide-awake than usual last Saturday night, for Sunday morning's paper contained the following allusions to a performance which did not occur:

A critical estimate of the acting will be found elsewhere in this morning's Star, whatever that may be. I think the intelligent audience of last night discerned through whatever shortcomings there may have been, the redeeming merit of Mr. Mackaye's purpose.

I shall wait with some interest to see if a manager with an æsthetic idea and a high dramatic ambition will succeed in making society understand his aims, and in winning the co-operation of the better class of theatre patrons.

All I can say now is, that it looked like it last night. NYM CRINKLE.

This goes to show that erudition and accuracy don't always go hand-in-hand, and that no dependence is to be placed on the daily papers for any record of theatrical news.

THE Dramatic News of last week said that the houses at the Grand Opera House fell off after the first night. Now the jammed houses that have greeted, and still greet, Miss Davenport are a matter of town talk. Again, our reliable cotemporary says that Josh Hart has had a successful season at Tony Pastor's Theatre. The fact is that business at the Broadway house last week was in keeping with the weather. By a happy coincidence the leading editorial in the News of the same issue was headed "LIES."

Instead of witnessing Aftermath I went to Brooklyn to see Mary Anderson in comedy. She played the Duchess de Torrenueva, in Faint Heart Ne'er Won Fair Lady, and I must confess it is my opinion that Miss Anderson's forte is not comedy. The sooner she abandons it the better. The performance was not lacking in merit, but there was no point of excellence strong enough to linger in the memory. Miss Anderson I found much too earnest and impressive, and quite destitute of the lightness and simulation of frivolty needed for the Duchess. I remember that she once played Margery in The Rough Diamond in New Orleans, and the papers pronounced it "stately." She laughed at the verdict, but I guess it must have been about true. The Ruy Gomez on Saturday night was John Norton, and I have seen few better ones. When Faint Heart was over Miss Anderson played Meg Merrilles, and played it with a degree of power simply bewildering. There is nothing more intensely dramatic on the stage now, than the performance of the withered old hag by this girl scarcely out of her teens. The house rang with applause at what must have proved to many a positive revelation. Mary Anderson is growing daily in her Art. I note a constant, steady development.

I see that my esteemed friend and well-wisher, Archibald Carlyle Gordon, has disposed of a play called Trix to Elsie Moore (consideration not stated). Miss Moore had not been out of an engagement till it was announced that Gordon had written a play for her. It is hardly needful to say that she has not been employed since. This kind of Trix withdraws from the public a pretty little actress whose own life would constitute a fine theme for a good drama. I trust that Trix is not the same play which was written for Miss Moore some time ago, all the episodes of which were laid in Chicago.

George Chaplin arrived in San Francisco on the 9th, on his way to Australia.

THE LIFE OF MODJESKA.

TAKEN BY JOHN STETSON AND CHARLES THE COUNT BOZENTA.

There not having been printed no hysterically correct account of the life and times of Madam Mogeska, the dashing Camille, it has developed upon her boss manager in Boston—John Stetson, to wit—to print the same from incarnation supplied by one of her late husbands—namely, the Count Chlapowski, alias the Charles the Count Bozenta, who is himself a Hungary newspaper man of credit and renown in Poleland and thereabouts. I, John Stetson, hereby depose and swear, that the particularities supplied by the Madame's said husband are true, confidential, and never before printed, and only the English thereof, which the Count is shaky on, corrected, amended and unabridged by yours truly.

Mogeska, the great and justly Polish actress, came to America with her said husband, Count Charles Bozenta Chlapowski, in our continental year, and visited the expedition at Philadelphia, after which they proceeded to California in search of rural peace and quiet, where the stormy winds do blow—in a ranch.

The Count, sick of the noble censorship of Russia, etc., he and his wife, worn and weary with her dramatic labors at the Imperial Theatre at Warsaw were only too glad to avail themselves of the rest which awaited them in the broad bosom of the United States of America, the land of the brave, etc.

Helena Benda was born in Cracow in 1844, and married to G. S. Mogeska in 1860, and to Count Charles Bozenta Chlapowski in 1868, deprived the stage of Warsaw of its most brilliant detraction when, in 1876, she insisted on an infinite leave of abstinence from the Imperial Theatre. She had been acting since 1861, when she made her first appearance in the small town of Bochnia. She afterward traversed with her brothers, who were both actors, and in 1863 deformed at a theatre of her own in Czerniowee, the capital of the Austrian Bukowina.

The year 1865 found her the leading actress at Cracow, and in 1868 she made a triumvivant entree upon the Warsaw stage. The following year she was engaged for the term of her natural life to the imperial theatres there, and began to introduce to the Poles the highest class of tragedy. Of the authors represented in her sublimar impersonations were Shakespeare, Corneille, Moliere, Goethe, Schiller, Hugo, and Morto.

She came of a family of hysterical artists, and was taught by Jasinski, a dramatic author of repute. She not only became the greatest actress of the land, but she was personally beloved by all who knew her—first in Warsaw, first in peace, and first in the hearts of the country folk. On the night of her farewell performance, after having been called again and again before the curtain, she found the street from the theatre to her house packed with enthusiastic fellows. Among the many cartoons in the illustrated papers there was one which Mogeska is represented aboard ship, and in the air a cloud of little winged hearts after her. The meaning intended by this was that the heart of her country would follow her in her wanderings.

After a time, rest and the return of healthy vigor awakened again into Mogeska's heart the fires of ambitious genius. San Francisco was not Warsaw, but it had theatres, and the great actress decided to enter once more—though for a brief season—the profession to which she had already so ennobled. In February, 1877, she took it into her head to learn English, and at once commenced the study, beginning with her A, B, C. In June of the same year, she was offered the chief role into a play, in San Francisco. She took it, played Adrienne Lecouvreur, and made a alphabetical success.

As soon as this remarkable achievement become known—which was immediately if not sooner—she was overwhelmed with offers for star engagements through the States. Then it was that we first begin to hear of the gifted woman who has thrilled so many hearts with her powerful acting.

Mogeska has some German and some Hungarian blood in her veins besides her own blood; but her said husband is purely Polish. He has occupied important positions into his own country, but we respect him most from the fact that he brought to America such a lovely and talented artist as his wife, and such an edicated girl as M. A. Mogeska.

Mogeska is an artist in the highest old sense of the word. In her Juliet it is enough to hear the tone of her voice and see the jesture with which she asks her nurse who the mashed Romeo may be. We don't want no more after that. Her acting fulminates in the scene where Juliet de-jures up the spectacles of her dead and de facto kinsman. In this scene she rises to the toplimest point of reaction—she is simply marbellous in this as as in other impersonalities.

Mogeska may have her equal, probably her superior, in certain directions, but this latter we are very much declined to doubt. Mme. Walter of Berlin is said to be unriclled in heavy trag. Janauschek has showed her superior power and so on to the American public; Bernhardt has her favorite rolls in which she is unsuccumbed; but Mogeska, in spite of all this, still shines a brilliant star in the hysterical galaxyicutus. She has her own peculiar brightness, which cannot be paled by flow of another's ire—and don't you forget it.

Mogeska is full of gaity, though not too easily aroused into mirthfulness. Her womanly manner is winning as well as becoming to her, and she is rapidly gaining friends in this country, who admire her as much, possibly, as her own countrymen at home, sweet home.

Unlike many women who have reached high levels in the drama, she hasn't lost nothing of her own true nature. Even those of her own sect who might be indisposed to find fault with her, have no charge of propriety or masculinity to bring again her. Her tendencies is upward and onward, and the confluence she carries with her before the footlights is highly moral as well as true to the character of the roll which she is deforming.

This talented artiste is blessed with an alarming physique; she is somewhat spare without being thin—slender, yet well knit, and possesses most charming proportions. It is to be hoped she will remain in America as an aspiring pattern for our youthful actors and actresses and so forth.

The Mastodons at the Lyceum.

J. H. Haverly is a wonderful man. For many days his strongly marked physiognomy has been displayed on the fences and in the show windows of the town, to prepare the public for his greatest managerial achievement, the Mastodon Minstrels. On Monday night they appeared at the Lyceum Theatre to one of the largest and most enthusiastic audiences ever yet assembled in that building. Long before the doors were opened the crowd began collecting, and when the curtain rose on the unique first part, the house was literally packed.

Dodgers and streamers have told in letters of blue, green and vermillion, the many attractions of the great Mastodon show, but it remained for the audience on Monday night to see that all its excellencies and all its attractions are comprised in one word—Haverly. It is the brains, pluck and sagacity of this one man which has wrought from slight materials a dramatic attraction of extraordinary subtlety and force. There are, it is true, forty live performers where twenty prevailed formerly; there are eight end-men, instead of two, and dancers and singers in proportion. But the moving spirit of the whole is Haverly, and without his name and his princely style of management, the company would hardly prove more attractive than did Emerson's troupe on its last visit to New York.

Haverly is, of course, much too shrewd a manager to have any but the first-class performers in this organization, but he shows what is worth more than the strength of individual players, the capacity to present them in such form that their powers will be set off to the greatest possible advantage. This is the real secret of dramatic management, and Haverly has caught it. He has, to quote the language of the play-bill, "revived a lost Art," and shown to the New York public that Ethiopian minstrelsy needs only to be properly presented to prove attractive.

The "first part" includes an overture from Pinafore and then a comic effusion by Tom Sadler, some remarks by Barry Maxwell; John Rapier's pleasing ballad, "Somebody's coming when the Dewdrops fall;" Billy Rice in a comic song; Pete Mack's peroration on "Love, Electricity and Canines;" George W. Harley's ballad, "Will you come to meet me, Darling;" Frank Cushman's dissertation on "Chances;" John Style in a song, "Not before Pa;" an anecdote by Charley Reynolds; Harry W. Roe in the ballad, "The Little Flower you gave Me;" Billy Rice's account of "The Triplets;" W. E. Bernard in the charming old English ballad, "Sally in our Alley," and Frank Cushman's plantation song, "The Gospel Engine."

Then follows the "second part," which is good of its kind. Welch and Rice, two very good song-and-dance artists, give a taste of their excellence. Charley Reynolds gave a new rendering to the old act, Magic Exposed, and then comes one of the features of the Mastodon entertainment, the twelve song-and-dance men. This is a very humorous idea, and is naturally provocative of much mirth. The four Arnold Brothers, the three Gormans and Hooley, Thompson, Sadler and Stiles appear in this. The imitation of Pat Rooney by four "coons" is inexpressibly droll. To this follows the California Quartette (Messrs. Bernard, Rapier, Roe and Freeth) in choice ballads; Harry Kennedy in his excellent ventriloquial specialties, and then Haverly's allegorical and champion clog tournament by twelve star clog dancers, arranged by W. Arnold. The tableaux include 1, Modern Statuary; 2, United we Stand; 3, Charity; 4, Our champion Boston Nine; 5, Casting the Heavy Weight; 6, The Strong Defending the Weak; 7, The Dying Athlete. These are diversified by musical illustrations on various instruments, by Adams and Lee, assisted by Sam Dearing.

The entertainment concludes with a funny burlesque, called The Broker's Daughter, in which most of the company participate.

In all "the forty" there is no one performer of more than general excellence, but the skill shown by Haverly in arranging them has assured a good bill.

The arrangement of the first part is quite new. Upon the floor are eighteen men, eight of them end men, in fantastic costumes, while above [illegible]ged in three tiers, are the orches[illegible]rus. At the top and in the centre [illegible]ous "big bass drum" which took t[illegible] the Centennial, and above that [illegible] portrait, in colors, of Manager H[illegible]self.

The Mastodons re[illegible]he Lyceum three weeks, at the co[illegible] which they go to Col. Sinn's, B[illegible]

OUR DRAMATISTS.

The Author of "Whims."

Mr. Patrick J. Stanley McKenna, the author of the alleged play of Whims, began on last Monday night a tour through the provinces. This circumstance has drawn toward him considerable attention, and led many to welcome with delight to the field of management, a gentleman whose career as a dramatist has been somewhat unfortunate.

A sketch of the life of Patrick McKenna, to be thoroughly complete, should be divided into two parts, the first relating to such matters as courts take cognizance of, and the second to interests affecting readers of a theatrical newspaper. As the latter phase of Patrick McKenna's life is the least extensive, and at all events most interesting for promiscuous reading, the biographer will confine himself to it and not wander toward strange themes.

Unlike Archibald Carlyle Gordon, Patrick Stanley McKenna is not a voluminous writer of plays. Prior to his Whims (which in some respects may be said to have marked a new era in dramatic composition in America), Mr. McKenna was known only from his thrilling drama of city life, Crime; or, The Car-Hook Murder. This extraordinary play achieved great celebrity from a run of one night and a matinee at the Bowery Theatre, where it was received by the denizens of the ten-cent gallery with noisy manifestations of delight. It encountered like success in several "one-night towns," whither we should advise Gordon to go. Since the production of Crime, or, as it is facetiously called "the murder of the car-hook," Mr. McKenna has, in a great measure, subsided as a dramatist. About two years ago he wrote a play called Our Oddities. No one has ever been able to ascertain whether the German play of Dr. Wespe was stolen from Our Oddities, or Our Oddities from Dr. Wespe, but the fact that the German piece appeared several years before Mr. McKenna's play was heard of, affords some ground for presuming that Mr. McKenna is not wholly liable for the damages resulting to the public from the work. Our Oddities achieved some success in some of the smaller cities of the far West, but was not heard of again until the Mackay Criterion company took it and renamed it Whims. The public has been informed of the disagreements arising from the production of this piece from two sources.

Mr. McKenna has decided upon the merits of the case in a series of articles written for and published in a dramatic journal of this city, known as the organ of the bad dramatists. His decision as formulated there was that he was the rightful owner of the piece, and that no one else had a right to produce it.

But while Mr. McKenna has been recording this verdict, the Supreme Court of this city has taken the matter in hand and decided that F. F. Mackay is privileged to produce it. Thus we see that the decision of the court and the decision of Mr. McKenna are somewhat at variance, a condition of affairs furnishing fresh evidence of the defects of the present system of jurisprudence.

When Whims met with its crushing failure at the Fifth Avenue, Mr. McKenna felt more than ever convinced that he was out of place as business manager of that establishment. As Mr. Harkins entertained a somewhat similar view, they parted, and Mr. McKenna embarked on the troubled sea of management.

With charming naivete he began at once engaging all the eligible talent in the United States, and there seemed to be an immediate prospect of the dramatic agencies being depopulated, and the Plaza shorn of its frequenters.

Exactly how many performers Mr. McKenna engaged is not known, but the number is estimated at two hundred and fifty, and this is probably not very far from the truth. When Mr. McKenna had exhausted his own ingenuity in gathering in talent he besought Horace Wall to make additions to the number, but Wall, with singular perverseness, declined.

"But," quoth Patrick McKenna, "I MUST HAVE THEM!"

Mr. Wall bowed deferentially at this command, but took the liberty of inquiring for how long a period Mr. McKenna wished this company.

"Two years, me boy, two years," said McKenna.

Wall retired and after a delay of a few minutes McKenna did the same. Undaunted by this stinging reverse, he concluded to go ahead with the two hundred and fifty without further accessions.

The rehearsal he called may be fitly described as something unique. The stage was crowded. McKenna, flushed with hope and erect with importance, asked whether Booth, Jefferson and Clara Morris had yet arrived, and being informed that they had not, remarked: "I suppose we might as well wait for them.

It soon became apparent to those present that McKenna must have devoted himself solely to the task of gathering players together, for he seemed to have very vague ideas concerning the points where the company was to perform, and on being asked where the first night stand was to be made, he became strangely forgetful and finally said he did not know.

The only points definitely sure in the mind of McKenna seemed to be that Whims was a great play, that Stanley McKenna was a great dramatist, and that a great company was needed to do justice to his work.

Pending the first rehearsal one of the two hundred and fifty had the hardihood to mention the word "salary."

"Salary," said McKenna; "I have not thought of that."

"But you must think of it," argued the professional. "What am I to get?"

"We will speak of that another time," said Patrick.

The extraordinary propensity of McKenna in declining to converse on any subject of a monetary turn soon had the effect of decreasing the two hundred and fifty performers, and they are now no more than ten. This Spartan band seems steadfast to McKenna and may be relied upon to do justice to his latest Whims.

Patrick McKenna stands higher in the plane of dramatists than does Gordon, and we esteem him for it. He does not ask managers to produce plays. He produces them himself. He does not worry them with his works. That infliction he keeps for the public. Moreover his plays are few. They are all derived from the German, and are either gory melodramas or wild farces. We shall watch with considerable interest Patrick McKenna's forthcoming tour, for we acknowledge in him a writer as thoroughly representative of Hiberian tastes as is Gordon Scotch in his methods and customs. Next week THE MIRROR will reflect A. R. Cazauran, the martial spirit among dramatists, and author of Kisses and The Lost Children.

A Question Answered.

NEW YORK, APRIL 19, 1879.

TO THE EDITOR OF THE MIRROR:

Would you have any objection to inform me whether the report is true that each of the dramatic agents has his own newspaper "organ." I am given to believe that the Mercury in its theatrical department embodies the views of Mr. Morris Simmonds, that Mr. C. R. Gardiner has an interest in THE MIRROR, and that Mr. Wall's particular organ is the Dramatic News. Now is this true? By replying you will oblige A PROFESSIONAL.

This correspondent makes a mistake not at all uncommon in professional circles of late, in seeking to connect any of the agents with newspapers. But his question is a natural one under the circumstances, and it is probably as well that it be answered at once.

Mr. Simmonds has, so far as THE MIRROR knows, no connection with the Mercury. As one of the pioneer dramatic agents in the country he was a good patron of the remarkable organ of Equestrain amusements at the time it had no rival in the field, and his personal friendship for the present dramatic editor of the paper may lend some semblance to the statement "A Professional" revives. But Mr. Simmonds is undoubtedly quite as good a friend of THE MIRROR as he is of the Mercury, and most of the best stars doing business in his office recognize no other paper.

Mr. Wall has no connection with the Dramatic News of any shape or description, that we know of. He gives Archibald Carlyle Gordon, it is true, admission to his agencies, but there is nothing especially significant in that, beyond the fact that Mr. Wall is a humane man, and, perhaps, pities the Deadeye dramatist. The fact that the News has so persistently abused (without the slightest reason whatever) Mr. Sothern, and opposed Mr. Abbey and other patrons of Mr. Wall, should constitute evidence enough, we should think, that he would be in no way accessory to its spiteful and fruitless warfare. Moreover, Horace Wall has been an actor, and as such (entirely apart from his feelings as a man and a gentleman) could countenance no paper assailing his own craft.

So far as Mr. Gardiner is concerned, we have this to say: He has no connection of any kind whatever with THE MIRROR, and never has had any. Mr. Gardiner does a very large business as a manager's agent, and like Mr. Boucicault, Mr. Booth, Mr. Florence, Mr. Jefferson, Mr. Barrett, Mr. Mayo, Mr. Sothern, Mr. Chanfrau, Mr. Doud Byron, Miss Morris, Miss Anderson, Miss Davenport, and other reputable actors and actresses generally, he ignores Mr. Josh Hart's variety organ, but this should be construed into no more "interest in" THE MIRROR, than is felt and shown by any of these.

One of the important points in the fight THE MIRROR has been making, is an unswerving opposition to the notorious sheet owned and controlled by a New York "manager," and published (officially) in his interest. To right this abuse we have presented a paper wholly untrammeled by any such surroundings—a circumstance our "Professional" correspondent would have done well to reflect upon before he made his inquiries.

On Monday evening Haverly's Mastodon Minstrels began an engagement at the Lyceum Theatre before one of the largest and most enthusiastic audiences ever gathered in that building.

On Tuesday morning John T. Raymond was knocked down in the Gaylord House, Auburn, by the proprietor, in a dispute over his hotel bill. Raymond was arrested, but was afterward discharged.

Billy Florence denies the foolish report that he recently made $250,000 by lucky investments in California mining stocks, and says: "Every dollar that I ever had I have got by solid work and hard knocks."

Mr. Abbey has determined not to do Gilbert's Palace of Truth this season. Though the scenery is all ready and the cast complete, he thinks it best to keep on Engaged till the appearance of Aimee, which occurs May 10.

"The Snowball."

On Monday next Sidney Grundy's comedy, The Snowball, which has met with good success at the Strand Theatre, London, will be played at Wallack's. It is an adaptation from Offenbach's opera-bouffe, La Boule de Neige, with the scene transferred to England. The hero, Mr. Felix Featherstone, is a young married man who has a strong desire to witness the performance of a new comedy adapted from the French, the Parisian flavor of which he fears may be a little too strong for the taste of his wife, and even more objectionable to his ward, Ethel, his wife's sister. So the young husband, pretending to go out to dine with a friend, goes to the theatre to witness the piece. Great is his astonishment to see his wife, his ward, and the young lady's lover, Harry Pendergrast, enter the theatre. Imagining that he was not seen, he determines to give his wife a lecture on the impropriety of her conduct. He therefore writes a little note to his wife, asking her to see him in the drawing-room after the others have gone to bed. But Mrs. Featherstone is a woman of spirit, and resents her husband going to the play without taking her into his confidence. She resolves to punish him. Featherstone drops his note into his wife's work-basket, much to the astonishment of his Uncle John, who has just arrived from the country to pay a visit, and the secrecy of his nephew at once excites the old man's suspicions. Meanwhile Mrs. Featherstone concocts, with the assistance of Ethel, a scheme of mild revenge. She makes her pretty maid, Penelope, a present of her work-basket, having written in a feigned hand a letter purporting to come from Penelope, to the effect that Mr. Featherstone may think himself fortunate she does not immediately tell her mistress. The husband supposing that the maid has received his note in the work-basket and has thus replied to it, is horrified. He attempts to explains to his uncle, who laughs; he appeals to Ethel's lover, but he also is incredulous; and what is worse, the uncle, seeing his nephew endeavoring to come to an understanding with Penelope, is confirmed in his suspicions, and the domestic snowball is set rolling.

The funniest incident of the whole is that Penelope is quite unconscious of her power over her master. Perceiving, however, that there is a secret which may be used to her advantage, she proceeds to profit by it. There is a new incident now to complicate the plot. Uncle John, believing his nephew's attentions to Penelope were serious, takes advantage of this to insist upon his son Jonathan taking the place of Ethel's lover, or he will tell everything. Poor Featherstone, distracted, agrees to the project, and the young lady is in despair. But most of all, he fears the bright eyes of Penelope. To avoid meeting that girl becomes the object of his life. He even sends the boy in buttons to ascertain whether she is in the room before he will come in to breakfast, and his wife, having written another letter for her maid to deliver, Featherstone determines to adopt any expedient rather than receive it. He flies from room to room in order to avoid the girl and her terrible letter, until at last he jumps out of the window, only to find the letter at his feet, for Penelope, bribed by promises of increased wages, follows up the chase with unflagging vigor. For a time Featherstone purchases peace by a present of a banknote, and Penelope deserts her mistress' cause; but Mrs. Featherstone is not beaten. Finding Penelope's lover, a life guardsman of herculean frame, is below in the hall, she pretends that he has come to seek vengeance, owing to the note in the work-basket. The husband resolves to confess, and his misery is ended by a recommendation in future not to conceal anything from his wife. Penelope is startled to find herself checkmated, while Uncle John, burning to know the scandal, bribes the maid with another banknote. Penelope is in utter ignorance, and throughout the three acts is the cause of infinite fun. The curtain falls upon the reconciliation of husband and wife, the bewilderment of the maid, and the disgust of Uncle John.

The cast will be as follows:

Mr. Featherstone	Charles Coghlan
Uncle John	John Gilbert
Jonathan	W. R. Floyd
Mrs. Featherstone	Rose Coghlan
Penelope	Effie Germon
Ethel	Stella Boniface

"L'Assommoir."

On Wednesday evening next Augustin Daly, a manager who has been too long absent from New York, produces at the Olympic, a theatre which has been too long unproductive, L'Assommoir, Emile Zola's reigning Parisian sensation. Mr. Daly has acquired the piece by direct purchase from MM. Busnack and Gastineu, the dramatists of the work of the great Franco-Italian. But he has made a translation of exceptional force and brightness, and written in an amount of new matter, which makes the piece practically a new one. L'Assommoir is in the height of a successful run at the Ambigu-Comique, Paris. The company which Mr. Daly has engaged comprises the following:

Harry Meredith, J. Clinton Hall, B. T. Ringgold, Harry Hawk, C. H. Bradshaw, Frank Drew, Frank Sanger, Ed Coleman, E. Murray Day, J. Swinburne, John Moore, G. W. Reed, S. B. Duffield, Maude Granger, Emily Rigl, Ada Rehan, Laura Thorpe, Mrs. Sol Smith, Violet Campbell, Mrs. J. W. Thorpe, and one hundred auxiliaries, including children.

Harry Pearson arrived in town during the week.

NEW YORK AMUSEMENTS.

This is the last week of A Scrap of Paper at Wallack's. On Saturday evening Mr. Wallack makes his last appearance preparatory to his departure for the West. On Monday evening Sydney Grundy's play, The Snowball, will be produced, with Mr. Charles Coghlan (who effects his reappearance), Mr. Floyd, Mr. Gilbert, Miss Coghlan, Miss Boniface, and Miss Germon in the cast.——At the Park Engaged continues to be performed to very fair houses. It will hold the stage till May 8. On the 10th Aimee appears at this theatre.——Fanny Davenport continues to crowd the Grand Opera House to overflowing with Pique, so much so that her contemplated appearance in Divorce has been abandoned. Miss Davenport's engagement at this house has proved a most remarkable one. Next Monday night Modjeska appears here in Camille.——At the Standard Cox and Box and Pinafore continue to draw very good houses. Indeed, during the entire run of the Pinafore at this house but two performances have fallen below expenses. Mr. Whiffin has duplicated, in the character of Box, his success as the Admiral, and Hart Conway has shown himself to be a very desirable acquisition to the forces of the theatre.——The Black Crook continues to crowd Niblo's, and there is no change in prospect.—— The Broadway will retire Pinafore after this week, the Knights returning in Otto on Monday.

Foreign Amusement Notes.

Emil Zola's L'Assommoir was produced in Rouen, March 31, with most excellent success.

The new theatre, Aquarium and Winter Garden, at Aston near Birmingham, England, was opened 7th.

The sale of Her Majesty's Theatre, London, by the Earl of Dudley to Mr. Mapleson, was completed March 25.

Mme. de Katters, daughter of the late basso, Lablache, will shortly concertize in London. She has sung chiefly in Paris and in religious music.

Covent Garden, London, opened with Gye's Italian Opera Company on the 8th, in The Prophet, and the Strand closed to reopen 12th, after repairs.

Herve's comic opera, Poulet and Poulette, was performed at the London Gaiety, March 29, for the first time in England, by Emily Soldene's company, but its success was only fair.

At the London Gaiety Theatre, Henry J. Byron's new extravaganza, Pretty Esmeralda, was produced for the first time on the 2d, with good success. It cleverly burlesques the well-known play, Huasimodo, the Hunchback of Notre Dame.

Eugenia Louise Sanger, second daughter of Alfred Sanger, stage manager of the Theatre Royal, Brighton, was married on the 3d inst., to Mr. Richard Cheesman, son of a substantial citizen of that city, and was to leave the stage.

The demolition of the Salle Ventadour, Paris, lately the Italian Opera House, is likely to be completed before the 1st of May. The sixteen monumental carvatides supporting the cupola were to be preserved as works of art.

Mouerieff's old extravaganza, Don Giovanni in London, was revived at the Victoria Theatre on the 14th. It has not been presented since Mme. Vestris appeared in it, nearly forty years ago, prior to her departure for America with Charles Mathews.

Recently, at a Glasgow concert, some students in the gallery shot peas and beans at Mme. Trebelli and the other singers, besides dropping snuff upon the ladies in the audience below and indulging in other facetiæ. The Glasgow police did its duty and arrested the hilarious offenders.

Two negro girls called Pawchy and Flychcia Lettaway, and defined as the daughters of an African chief, recently in captivity among the Zulus, were shortly to illustrate sundry customs of their country at the Aquarium. The names bear a strong suspicion of having been manufactured from Portia and Felicia.

Mrs. Alfred Wegan was sued in Brighton lately by a hand-chair proprietor, who carried a chair two miles for her convenience when desiring to sit. His legal charge was two shillings and two pence, and she would pay him but one shilling. Mrs. Wegan was ordered to pay up the money demanded with costs.

Camille Desmoulins, the hero of the Revolution, a five-act play by Emil Moreau, was produced for the first time at the Theatre Historique, Paris, March 31. It proved a failure through want of plot and also through its republicanism. The hero, Robespierre, and other leaders of the first French Revolution, were depicted, and the costuming and stage-settings were admirable, but the sentiments leaned toward royalism, and the audience became very excited. Prospects for a row frequently displayed themselves.

Strathmore is the title of a new five-act society play by Mrs. T. Miller. Parties who have read it, consider it to be very powerful, and to have several fine and novel scenic effects. Strathmore is to be done by one of the leading New York theatres next season. Mrs. Miller is a lady who thoroughly understands the stage, and much is to be expected from her in the future.

"A Wife's Victory."

The company of the late Mme. Beatrice, under management of Frank Harvey, her husband, have produced at the Liverpool Amphitheatre a new play, A Wife's Victory. The plot is as follows: Philip Vane, a painter, has fallen in love with a lady patron, who, on his declaration, admits that his affection is returned, but that she is destined for another. Immediately after this Rupert Derwent is introduced to the artist by Frank Brightside, a novelist. He tells his tale of unrequited love, and recognizes, on the artist's easel, the portrait of the heartless coquette who had jilted him, the same whom the artist has loved. In a fit of wounded vanity the artist proposes to a young actress, Katherine Clare, whom he marries. Some time afterward, while sketching in Italy, he meets Lady Ferndale, his old love, just a few moments after an interview with his wife which promised to both a happier future. The artist becomes famous, and his company is courted; his wife is neglected, and Lady Ferndale is visited. The jilted cousin is determined to be revenged and does his utmost to compromise Lady Ferndale and the artist. A crisis arises at a club revel, where the artist boasts of his power over Lady Ferndale. Her husband demands satisfaction, and the lady the vindication of her untarnished honor. Both visit the artist, the latter to be brought face to face with the artist's wife. The artist and his wife part. The artist leaves England, and an interval of three years elapses. Belgravia, in gilded saloons, meet to receive distinguished lions of the day. Brightside, the brilliant novelist, Miss Forester, the great actress, and Philip Vane, the famous artist, are amongst the lions. The two latter know each other as man and wife, but show no signs of recognition. Here a clever tableau is gradually evolved with artistic skill, and the act closes with well-merited appreciation. The wife now has roused a love in the breast of her husband out of the dead ashes of his almost fatal passion for Lady Ferndale, which completes her victory, and brings to a close a play of much interest.

Fanny Davenport has quite recovered from the illness which troubled her last week, and will appear in San Francisco next month, as already announced. Great expectations for her engagement are entertained by the management of the California Theatre.

No Longer "Engaged."

On Saturday evening last, the troubles which for some time past have existed between Manager Gemmill of the Philadelphia Chestnut and William E. Sheridan, his leading man, culminated in an open rupture. During the performance of Engaged a wordy dispute between the two occurred in the greenroom, and Gemmill sent Sheridan a letter discharging him. Our Philadelphia correspondent, writing on Tuesday, thus describes some of the causes of the disagreement:

"For some time past, Mr. Gemmill and William Sheridan have been at daggers' points, arising from the latter's attempt to play the part of manager. William Sheridan has become a great favorite with the Philadelphians, and particularly with those who frequent the Chestnut, and as he is fully aware of this fact, he has been laboring under the impression that the management could not succeed without his services, and therefore, thinking that he was the magnet of the entire company, he undertook to dictate to Mr. Gemmill who should and who should not enact certain characters. The present trouble arose from a dispute between the two gentlemen as to a character which Lillie Glover was to assume in A Scrap of Paper."

This is the second time this season that Lillie Glover has had trouble with her manager.

On Tuesday Engaged reached its fiftieth performance at the Chestnut, and the occasion was fittingly commemorated by handsome souvenir programmes.

Mr. Gemmill has engaged Ada Dyas and George Hoey to replace Sheridan and Lillie Glover. On being approached by a representative of THE MIRROR on Tuesday, the manager of the Chestnut said that he declined being interviewed—a determination quite natural under the circumstances.

Mr. Sheridan is preparing to star next season. Miss Glover expects to be leading lady at Wallack's.

Baby Pinafore Benefit.

The Pennsylvania Society for the Prevention of Cruelty to Children, through their President, ex-Mayor Daniel M. Fox, have just written a letter to Ford & Zimmerman, managers of the Broad Street Theatre, in which he says:

"In the humane and unexpectedly great work devolving upon it, this society is very much straitened in means to carry on its operations, and inasmuch as it is entirely dependent upon the liberality of warm-hearted citizens for support, and as you have inaugurated a very efficient corps of performers of that ever popular and beautiful opera of H. M. S. Pinafore, made up entirely of skilled children, the officers of our society are desirous of enlisting yourselves and them among our patrons, and would therefore respectfully and kindly ask of you to entertain the idea of giving one of the performances for the benefit of this society, there being such a beautiful sentiment involved in enlisting the services of these dear children in the interest of that organization which is doing so much in behalf of the less fortunate of their own tender age."

In reply to this letter of Mr. Fox, Ford & Zimmerman replied immediately:

"We experience much satisfaction in the application you have so graciously made for a benefit, and we respond without hesitation that we will give a matinee on Friday next, April 25. We realize, as you do, that children so congenially or merrily employed may be consistently made the agents to help the friends of a society based on the broad humanitarian ground of protecting helpless little ones from cruelty."

Mrs. Rousby's Death Her Career.

Clara Jessie Rousby, the beautiful English actress, died in London on Monday. The news was suddenly flashed across the cable, and took most people by surprise. This lady was one of the three daughters of a naval surgeon stationed at Plymouth, England.

Clara had been gently reared, and was a favorite in the circles to which her father's position gave her admission. While still a young girl, she took lessons in elocution from Wybert Rousby, an actor and manager, and their elopement and marriage was the result of the intimacy thus developed. Mr. Rousby had under his control a circuit of four theatres, one at Guernsey, one at Jersey, a third at Middleborough, and a fourth at Newport, and his wife appeared on the stage soon after their marriage, and acted at these houses with a success which, of course, was in the largest measure due to her extraordinary beauty. Mrs. Rousby was then one of the loveliest creatures ever seen. She was scarcely more than eighteen years of age, and a study alike for sculptor or painter.

She was born on the Isle of Wight, her mother being a native of Wales and her father an Irishman, Dr. Dowse, for many years General Inspector of Hospitals under the British Government. Having resigned this position Dr. Dowse settled at Plymouth, England, and gratified his taste for the drama by constant attendance at the theatres.

In 1869 Mrs. Rousby was married, and in the same year she made her debut on the stage as Cordelia in King Lear. This was on the Island of Jersey, and she succeeded so well that she went not long after to London, where she made her first appearance in December, 1869, at the Queen's Theatre, as the heroine in The Fool's Revenge. She at once attracted attention and admiration, more by her wonderful beauty than by any special genius as an actress, though in some parts, and notably as the Princess Elizabeth in Tom Taylor's 'Twixt Axe and Crown, she displayed considerable originality.

Her Princess Elizabeth confirmed and strengthened the impression she had already created. She shortly afterward acted Joan of Arc. Her pictures appeared in all the shops, she became the idol of the photographers, the great London public flocked to see her, and Millais painted her portrait for the Academy.

DRAMA IN THE STATES.

[CONTINUED FROM SECOND PAGE]

auspices of Narragansett Boat Club, 25th and 26th, the prince of variety managers—Tony Pastor and his traveling co. The Criterion Comedy co. again next week. Boston Museum co. in My Son, May 2 and 3. That Lass o' Lowrie's is booked for early in May.

LOW'S OPERA HOUSE.—The Danites with McKee Rankin, Kitty Blanchard, Louis Aldrich, C. T. Parsloe, Louis Mestayer and others were greeted with good sized audiences 18th and 19th. The play was given with the usual excellence of this co., and the scenery did full justice to "the glorious climate of Californy." First three nights of this week, Stanley McKenna's co. in Whims. Henri Laurent Pinafore co. are booked for four nights next week.

Toronto, Ont.

GRAND OPERA HOUSE.—George Fawcett Rowe, supported by E. A. McDowell's Dramatic co., during the past week have been playing Gilbert's burlesque comedy, Engaged. Mr. Rowe as Cheviot Hill was, of course, the chief attraction. Mrs. E. A. McDowell (Fanny Reeves) showed a complete understanding of her part, Belinda, and her mock dignity and perfect seriousness under the most absurd conditions were irresistibly humorous. Business good. The company go from here to Belleville and Montreal prior to their departure for Manitoba. April 23, Mme. Januschek, for three nights and matinee, which will be presented Mary Stuart, Mother and Son, and Deborah the Jewess. April 28, for one week, John T. Raymond.

ROYAL OPERA HOUSE.—Closed for the last four weeks. Will be opened for three nights and matinee, commencing April 23, by Tony Denier's Humpty Dumpty troupe, including Grimaldi (Geo. H. Adams) and a company of specialty artists.

ITEMS.—Mr. Kero, late of the Academy of Music, Ottawa, has leased the Royal Opera House here for two years from August 14, 1879.—Charles Arnold, business manager for E. A. McDowell, has secured the Horticultural Gardens for four weeks, commencing July 2, Katie Putman, supported by McDowell's co., to be the attraction.—Joe H. Banks and Dollie Banks, who have been with the Holman Pinafore co. through the Southern States, have returned to the city.—Lucien Barnes, late manager of the Academy of Music, Montreal, and formerly of the Royal of this city, has been in town for the last month, on what business nobody knows—supposed to be figuring for the Royal managership.—The amateur actor, James Green, who made a failure of Henry V., is studying Hamlet, and intends organizing another company, we hope with better success than the last.—Joe Gobay, late manager of Ellie Ellsler, is in the city trying to organize a Pinafore company to play the small towns.

Ottawa, Can.

In show matters the past week has been very quiet. Applications are in from the Williamsons, Mary Anderson, Collier, and others, for dates in May and June. Your correspondent, to work off time, took a run to Montreal. Here the Saville Opera co. were holding forth in Pinafore. Trial by Jury, and The Sorcerer, doing good biz. In this company are Digby V. Bell, Ed. Benoitz, and several others, the cream of the Jones-Martinez co., who are great favorites here. This party, from their old reputation and well-earned popularity can come to Ottawa and draw fine houses. At the Theatre Royal, Tony Denier's Humpty Dumpty party were doing an excellent business, and giving the public thorough satisfaction. J. B. Sparrow the lessee of this house, has to meet and deal with an unfair opposition in the shape of newspaper snobocracy of the most contemptible sort. The doughty Knight, Sir Hugh Allan, owns the Academy, and Wallace, an old newspaper man, now runs it. Sir Hugh's name is mighty, and Wallace has the inside track with the ladal-de dadeldy reporters; hence, with the exception of the Star—the independent paper—Sparrow gets the cut unkind. It is gratifying to note that he has just pluck and brains enough to see these things, and enough to buck square against them. The Royal, with the companies he is running in, is bound to become the popular house. Prof. Cromwell opens here on Monday next with his Art exhibition, and will do a good turn. George F. Rowe with E. A. McDowell comes 25th and 26th. The dead lumber of the party has been culled, and the new additions are Lizzie McCall, late of Rice's Evangeline co., Charlotte Evelyn, late of Standard Theatre, from Philadelphia, and Moak Smith, from Cleveland. The Toronto press has given the performance of Engaged by this party a good send-off.

Newark, N. J.

The people of Newark seem to have a surprising preference for amateur performances. On the 14th and 15th, the Merchant-Evans Engaged co. played to very moderate business at the Newark Opera, while the Home Dramatic Association on the 14th, and a Romeo and Juliet travesty co. (amateurs) on the 15th, played to large houses at the Grand Opera House. Indeed the latter entertainment drew over 1,500 people. I cannot think it is a point of morals that drives the people to the travesty. It opens with a chorus: "Let's take a' whiff of Whisky, drink it down. Take a drink of Whisky, it makes us feel so frisky," &c., &c. (Every man pulls out a flask and drinks.)

The next song and chorus; air, a Faust chorus:

"If you will treat when ever we meet,
We'll never kick up a fuss in the street.
Beer is better than bickering,
Whisky and sugar about the thing,
Give us toddy and sling," &c. &c.

Again a song:

"Oh! we're ready for fun and a high old spree.
We don't forget our throats to wet,
For we're a dry old crowd," &c. &c.

Another song:

"What's in that jug to drink,
Beer so I find," &c.

Then follows a puff for a brewer and a saloon-keeper.

The Balcony scene.

Romeo and Juliet sing a classic duo:
(ROM.) Oh! the bulldog in the yard.
(JUL.) Oh! the tom-cat on the roof.
(ROM.) Oh! What do you think there at.
(JUL.) Spooning on the roof.
(ROM.) Oh! what's the harm of that, &c.

Cathedral scene.

Friar, ready to marry, Romeo and Juliet, sings:

"Here comes Montague
To wed his dearest tor,
Are you ready to be put through."
Enter Romeo, &c., &c.
"For Ipecacuanha,
We'll raise a loud hosannah."

Are two lines of another song by the Apothecary.

In the last act, the church-yard scene, a procession of monks bring in Juliet on a bier, singing a song, the burden of which, is like all the others, a laudatory to whisky and beer. The monks leave the body and the nurse remains with it, one of them runs back and kisses the nurse who is arranging flowers about the "alleged" corpse—the nurse exit—enter Romeo, sees Juliet, bids her good-bye, points toward Heaven and says, "I'll see you later," takes poison and dies.

Another chorus interspersed with slang and variety "gags," and the play ends. One thing in the performance's favor is, it was well managed by Mr. Leonard Gray. No balks nor waits, occurred and the singing was fair, especially the choruses, but such a mess of "rot" as the libretto has never been served up in Newark. Had a professional company come here with such a vulgar affair the very people who laughed at and enjoyed this would have left the house in disgust before the first act was over.

OPERA HOUSE.—John A. Stevens' date cancelled. 18th, Tony Pastor troupe played to crowded house. 22d, Romeo and Juliet travesty repeated. 28th, Amaranth of Brooklyn in A Daughter's Devotion.

Washington.

NATIONAL.—The company which presented Pinafore during the past week was not up to that standard of excellence that was claimed for it. Mrs. Ford (Blanche Chapman) looked piquant as Josephine. She was all that could be desired. Mrs. Fairlamb sang the role after Wednesday evening, as Mrs. Ford was suffering from a bronchial affection. Blanche Thompson as Buttercup was very acceptable. The Hebe of Belle Lovering was a finely executed picture, and as such was beautiful to gaze upon. Her voice is sweet, but lacks volume. George Denham as Sir Joseph gave a very fine performance. Mr. Young sang finely as Captain Corcoran. Frank Pearson's Deadeye was deficient in artistic setting. The Ralph Rackstraw of Mr. Gardner was poor. The Hess troupe open 21st. Whims follows on 28th.

OPERA HOUSE.—This house will be occupied by amateur shows, and benefits of Messrs. Young, Denham, Peirson, and Mrs. Ford of the Pinafore co.

Richmond, Va.

RICHMOND THEATRE.—April 14th, 15th and 16th, Ford's Pinafore co. from Baltimore appeared to the largest audiences of the season; the company a fine one in every respect. Thence to Lynchburg, 17th; Petersburg, 18th; Norfolk, 19th; thence to Cincinnati. Collier's Celebrated Case co. appeared 17th, 18th and 19th, with matinee, to full and fashionable houses. A stronger and better disciplined company is rarely seen here. Thence to New York.

MOZART HALL.—Under the management of Henry C. [illegible] the 22d, the Tuck Concert co. [illegible] their first entertainment. The c[illegible]sists of Marie Tuck, soprano; Pr[illegible]Habr, pianist; John O. Pugh, te[illegible]urtkowski, violinist; Signor Jard[illegible]net; John Baseler, accompanist [illegible]ppear in Petersburg 25th.

New Haven, Conn.

The last week has been pretty full—of poor shows. It opened with the Wilkinsons in Uncle Tom's Cabin at Music Hall on 14th. Thursday evening 16th, the Danites was fairly presented by McKee Rankin and Kittie Blanchard, and deserved a better house. Attendance light. 18th and 19th, Joseph Proctor in Nick of the Woods to light business. Pinafore was presented at the Opera House 16th, by Henderson's Standard co. Horrors and Babes in the Wood, by Rice's Surprise Party, on the 18th and 19th. On the 21st Tony Pastor will give one of his pleasing entertainments at Music Hall. 24th, 25th, Myers' comb. in Only a Farmer's Daughter. May 2 and 3, Farrell and Palmer's Uncle Tom's Cabin co.

OPERA HOUSE.—22d, Mr. and Mrs. Knight in Otto; 26th, Bryant's Minstrels; 29th, 30th, May 1, Belshazzar by New Haven choruses; May 7, Alice Oates' Opera co.; May 16, 17, Modjeska.

Rochester, N. Y.

OPERA HOUSE.—The Nick Roberts Humpty Dumpty co. played 14th and 15th to fair houses, and, with the exception of the vocal selections, the performances were very good. That always welcome artist, Modjeska, appeared Wednesday afternoon and evening in East Lynne and Frou-Frou, before large and appreciative audiences. Her support remains about the same, and give pleasing conceptions of the various parts assigned them. The balance of the week was filled by the Ben Rogers Comedy co. This company was formed in this city and Buffalo for the purpose of presenting light drama and comedies through the western part of the State. The company contains some good talent and gave very acceptable renditions of My Awful Mother-in-Law, Pure Milk, Uncle Dick's Darling, An Irishman's Fortune, Dora, and The Irish Emigrant, to not very encouraging business. Commencing the 21st, Ryan Zouaves give Winchester for three evenings, followed 24th, 25th and 26th by John T. Raymond in Col. Sellers, Risks and My Son, and Buffalo Church Choir co., 28th, 29th and 30th in Pinafore.

CORINTHIAN HALL.—On the 15th, little Annie Hotchkiss, Rochester's musical prodigy, at the solicitation of numerous friends, gave a very enjoyable concert. Annie is but eleven years old, and plays nicely on no less than twelve instruments. By request, Ten Nights in a Bar-Room was repeated, 17th. The Philharmonic society give their final concert 24th, which, it is said, will be the last entertainment in the hall as it now stands. Extensive alterations are contemplated during the summer, and should the plans now being prepared, be carried out, this building will probably be what Rochester has long been in need of—a pleasant theatre.

ITEMS.—No definite arrangement has yet been consummated regarding the management of the Opera House after the present season, which closes 1st of May.—The J. E. McGregor dramatic co., which was organized in this city some time ago to play in the neighboring towns, after traveling about eleven miles and giving two performances, came to the conclusion that there was "no place like home," and retraced their steps.

Cleveland, O.

EUCLID AVENUE OPERA HOUSE.—The week which closed on the 19th was a grand success in every respect, Carncross' Minstrels taking everything by storm. Henry Moses' Shadboat was a most enjoyable feature of their splendid entertainment, and was received by the uniformly crowded houses, with uproarious applause, and other manifestations of approval. On the 21st Frederick W. Paulding, the young tragedian, in a week of the legitimate, and on the 28th the Jane Coombs comb. in Engaged.

ACADEMY OF MUSIC.—On the 21st, Prof. Hartz, magician, commenced a week's engagement, his second appearance in this city this season. This time he is augmented in strength by D. L. Morris, the celebrated Dutch comedian. Everett, the spiritualistic medium at the Academy, gave another evening with the spirits on the 20th, to a good house.

Portsmouth, N. H.

April 11 and 12, Cantata of Belshazzar's Feast by local talent, good houses, but barely met expenses. Show rather snide. April 18th, Norah Bartlett, daughter of the President of the New Hampshire National Bank, made her debut as Julia, in The Hunchback, supported by the Boston Theatre co.; a very stormy night, but more money in the Opera House than on any previous occupancy since built. Miss B. played finely, and received an immense number of floral tributes, most of which were very costly. Miss Norah of the Boston Theatre, her teacher, was also the recipient of a flattering ovation and many bouquets. This has been the event of the season. The future of this talented young lady has not been decided on. Judging, however, from the quantity and costliness of her wardrobe, she will make other appearances, probably in Boston. Her mother is possessed of great dramatic talent, but does not consent to appear only in this city and for works of charity. April 27, Rev. Henry Morgan of Boston is to lecture in connection with a sacred concert by Gilder, the New York pianist, and Lee, the boy soprano; 28th, Charlotte Thompson in Jane Eyre.

Bridgeport, Conn.

April 18 and 19, W. E. Barnes' emotional play, Only a Farmer's Daughter, with Dollie Bidwell in the leading role. The company is a good one, including E. W. Marston and Harry Clifton, the latter being an old-time favorite. Miss Eloise Kemble deserves great credit for the carefulness with which she plays. Although taking a minor part she shows natural talent. Mr. Barnes is now traveling with the troupe. 28th, Marie Gordon and Lass o' Lowrie comb.

Toledo, O.

Pauline Markham and fair support presented Pinafore at Wheeler's Opera House, 18th and 19th and matinee, to fair houses. Detroit 21st, one week. Edouard Remenyi and co. concertize same place, 21st. Gotthold and Rial's Uncle Tom's Cabin co. appear 24th, 25th, 26th and matinee.

Halifax, N. S.

ACADEMY OF MUSIC.—Mrs. Scott-Siddons appeared on the 14th and 15th in the Academy to crowded house, "standing room only" being ticketed on the box-office on both occasions. She is billed for St. John, N. B., 16th and 17th. Col. Drayson of the Royal Artillery lectured last week on the Zulu war. Proceeds to be devoted to the relief of widows and orphans of men killed in Zululand. To-night, the Garrison Dramatic club play Caste for the same charitable object. The Boston Museum Pinafore co. is billed for Academy of Music on 24th, 25th and 26th; after that the Academy will be

closed. Your correspondent received a letter rom one of Manager Nannary's co. in New Foundland, which states that business is excellent. I am glad to be able to note a gratifying increase in the sale of THE NEW YORK MIRROR. As its sales increase, so do the sales of "Byrne's Bilious Bulldozer" decrease.

Hartford, Conn.

OPERA HOUSE.—It has been a musical week, opening on Monday with the Yale College Glee club. They had a very light house, and gave a very light performance. Tuesday there was a subscription concert by the Emerson chorus, which closed the series. On Friday evening, although the weather was terrible, every seat was filled to witness the presentation of Pinafore by an amateur company, for the benefit of a local charity. The setting of the piece was excellent, and the characters were all well sustained. Mrs. G. H. Day as Josephine, and Mrs. A. B. Bull as Little Buttercup, divided the honors of the evening, and were spoken of by our local critics as being superior to any artists who have as yet appeared in those parts in this city. The male parts were all well sustained, the Bill Bobstay, boatswain, of Mr. G. H. Day being the only superior one to mention. The net receipts were over $1,000. The performance was repeated at a matinee, Saturday, to a full house. Next week we have, Joseph Proctor on Monday in Nick of the Woods, Tony Pastor on Tuesday, with his immense double company; Mr. and Mrs. George S. Knight on Wednesday, in Otto, a German, and Bryant's Louisiana Minstrels on Friday. Business will improve for the next few weeks, and any first-class performances will be well repaid for a visit to this locality.

Reading, Pa.

GRAND OPERA HOUSE—Prof. H. Newcomb and his company of singers gave two entertainments, 14th and 15th, in the opera of the Recluse, to be repeated 23d and 24th.

ACADEMY OF MUSIC—The Walnut Street Theatre co. came 16th in The Exiles to a crowded house. Clark's Fifth Avenue co. in Uncle Tom's Cabin 19th, matinee and evening, to big business. Gilmore's Band 21st, under Mishler and Miller. Engaged, on the 25th. Prof. Ed Berg's annual concert 29th, when he will be assisted by Welhelmj, and Arbuckle, the great cornetist.

MANNERCHOR HALL.—The Ringgold Band and Germania Orchestra gave one of their regular monthly concerts to a big house. Cooper, Bailey & Co's Great London Circus comes May 3.

The Sullivan Opera co. in Pinafore came 17th, but on account of the unfavorable weather they issued about 200 complimentaries. Mishler and Miller deserve great credit for bringing nothing but the best of troupes to our city.

Syracuse, N. Y.

The last week opened Monday night with Charlotte Thompson as Jane Eyre, the next night followed with her as Julia in The Hunchback. Her rendition of Jane Eyre was the most popular.

Notwithstanding the inclemency of the weather, Modjeska's first appearance as Juliet in this city was greeted by a large and appreciative audience.

The Leonard Grover comb. did our Boarding House to fair audience Saturday matinee and evening. They left here for Watertown and Utica.

Manager Lehnen continues to provide us with the best attractions. This week, Tuesday and Wednesday, we are to have John T. Raymond as Herr Weigel in My Son, and as Col. Mulberry Sellers. Friday and Saturday evening, Eliza Weathersby and Nat Goodwin appear in Hobbies and Rambles.

Next week, the 29th and 30th, Januaschek appears as Deborah and Lady Macbeth, and on the 7th and 8th of May, McCullough, than whom no other is more admired in this city, gives us King Lear and Virginius.

As every city has its Pinafore co., so have we ours, under the management of Mr. Dixon. The company is in Canada, and at last accounts were playing to good houses.

Manager Hickey was in the city on Saturday on his way to Detroit to arrange for Miss Anderson's appearance there. He says Miss Anderson's success this season has been marvelous. She has earned more than any dramatic star in Europe or America, the amount aggregating over eighty thousand dollars.

Portland, Me.

THEATRE.—Boston Theatre co. in The Merchant of Venice, 14th. Louis James made a very good Shylock, and Mrs. Thos. Barry an excellent Portia. Mr. Maguinnis made the most of Launcelot. In Katherine and Petruchio, which ended the performance, Harry Edwards, Maguinnis, and Mrs. Barry carried the honors. The Hunchback was given on the 15th to a very small house, but it was as fine a rendition of the piece as Portland ever witnessed, every character being well sustained. Cosette was played 16th and 17th to somewhat better business. The piece was not a success. Little Zoe Tuttle displayed a large amount of talent for a child. Mr. James and Mr. Maguinnis made the most of indifferent parts. Although the company deserved better patronage for their efforts, the management was at fault in giving so bad a selection of pieces. Boston Museum co. opened the 18th, and played balance of week in My Son. Business was somewhat better than in the earlier part of the week, although not large. As Herr Weigel, William Warren was seen at his best, and kept the audience merry or sad at will. Misses Crisp, Graham, and Carlos were very good in their parts. Misses Clark, Martinot, and Ryan, and Mrs. Vincent were excellent.

CITY HALL.—Boston Pinafore co. in Pinafore and Trial by Jury to very big business. Nearly three thousand people witnessed the two performances on the 18th. The company played here some weeks since, and show some improvement over their former playing.

ITEMS.—Charlotte Thompson co. at Theatre, May 5, for three nights.—George Riddle reads at Rossini Hall, 22d, 23d and 24th.—Edward Chesleigh's drama, Civil War, will receive its initial performance on the 28th. Entirely new scenery is being painted, and a new company has been engaged for the purpose. Manager Curtis expresses great confidence in its success.—While in town many of the Boston Theatre party visited the Warwick Club, and expressed themselves much pleased with the rooms. After the performance on the 17th, Messrs. Maguinnis, Edwards, Parks Craven, Chipman, Cripps, Chase, Curtis, and Thayer, together with members of the Club, passed a very pleasant evening. Messrs. Maguinnis, Edwards, and Cripps added much to the pleasure by songs and recitations.—THE MIRROR can always be obtained on Friday evenings at Fessenden Brothers', Market Square.—A most remarkable occurrence happened here during the performance of The Hunchback. Mrs. Thomas Barry, who played Julia, did not rehearse with the company, on account of Norah Bartlett of Portsmouth, who was to have her first rehearsal. In the evening Mrs. Barry went on the stage, and discovered that she knew scarcely a word in one of her most important scenes, not having played the part for a long while. With remarkable dexterity she used her book, and READ the whole scene in a manner to call forth the loudest praise. Not till after the performance did the actors discover the deception. During the scene one of the company remarked how well Mrs. Barry was playing that night.

Miscellaneous.

ERIE, PA.—Park Opera House: Januaschek and co., supported by Edwin F. Thorne, came 16th, and gave Macbeth. The lady is not a favorite with our people, but drew a fair audience. Edwin Thorne's fine acting was appreciated. Eliza Weathersby's Frolicques, with Nat Goodwin, Jr., produce Hobbies, 24th. Annie Pixley in M'liss, supported by McDonough and Fulford's comb., 26th. John McCullough in Richard III., 29th. Frank Mayo as Davy Crockett, and Kate Claxton and co. in A Double Marriage, are booked for an early appearance. Batcheller and Davis' great Railroad Circus comes 28th.

BLOOMINGTON, ILL.—Durley Hall: April 14, a very large and fashionable audience assembled to witness Lawrence Barrett in the rendition of Master Yorick in A New Play. He was the recipient of most hearty applause. Support decidedly weak. John McCullough played here on 11th and 12th to good houses. Ida Aurora Jones, assisted by our best home talent, gave a delightful concert to a crowded hall. John Dillon was to have played here on the 19th, but again got "off," and obliged Jim Wallack to telegraph along his route to stop advertising and cancel dates.

NEWPORT, R. I.—Duprez and Benedict's Gigantic Minstrels appeared April 14, before a large and appreciative audience, and gave general satisfaction. Route: Woonsocket, R. I., April 19; Worcester, Mass., 21st; Spencer, 22d; Ware, 23d; Amherst, 24th; Greenfield, 25th; Athol, 26th. On Tuesday evening, April 15, the Newport Choral Society, under the direction of Prof. J. B. Sharland, of Boston, in a grand concert, and selections from the opera of Lurline. Large attendance. Receipts about $400. Coming: April 23, Charlotte Thompson in Jane Eyre, April 30, Boston Museum co. in My Son.

JERSEY CITY, N. J.—Opera House: Last week Angie Schott and co. gave a very good performance to fair business. In addition to a rather clever burlesque of the Pinafore, an olio was presented, including Blanche Beaumont, John Wills and May Adams, Emma Brennan and the American Quartett. This week Marie Zoe appears in dramas of Elime, Nita, French Spy and Dumb Girl of Genoa. Booked ahead: 28th and 29th, Robert Nickle, the prestidigitateur; May 2 and 3, Young Appollo Club in Pinafore. Tabernacle: Clara Louise Kellogg in concert, April 21; Talmage lectures 22d; Philharmonic Concert, April 29.

CHILLICOTHE, O.—Clough's Opera House: Holman Opera co. did a fair biz. They go from here to Portsmouth, Ohio. Manager Morris of Clough's Opera House has them for two weeks. John McCullough and co. will play to not less than $700. Fordi Pinafore co. the 29th. Masonic Hall: Booked: Another Pinafore co. Item: Manager James Douglass of Henck's Opera House, Cincinnati, Ohio, was in our city this week, arranging with the Holman co. for their appearance at his house.

LANCASTER, PA.—Fulton Opera House: The Exiles, by the Walnut Street Theatre co., on the 17th, drew a crowded house, all the standing room being occupied. Seats for Gilmore's Band concert on the 23d, are selling rapidly. Engaged, by the Park Theatre co., 26th and 28th. Col. Charles S. Hawkin's Philadelphia "Church Choir" co. will present Pinafore, 29th. W. F. Syrett, the Dick Deadeye, is from this city. Wilhelmj is coming on the 30th.

INDIANAPOLIS, IND.—Opera House: The Hess English Opera troupe opened the 15th; gave three performances to large audiences. The operas were rendered in a manner that gave the most complete satisfaction. Nothing was lacking, and every person in attendance evidenced their pleasure by heartily joining in the many encores that the artistes received. It was predicted that the engagement would prove unsuccessful from the fact that it followed so closely on the Strakosch troupe.

TRENTON, N. J.—Taylor Opera House: April 18, the Mordaunt-Evans co. gave Engaged in a most delightful manner. Frank Mordaunt's Cheviot Hill, and Mabel Jourdan as Belinda, carried off the lion's share of the honors, although the entire company was remarkably well received. April 19, Tony Pastor's co. to a crushing house—"the same thing over again." Coming: 28th, Collier's Celebrated Case co.: 30th, Rice Evangeline co.

MANCHESTER, N. H.—The old Hanover Street church in this city is to be built over into a theatre by the owners, Messrs. Quimby and Smith, who intend to follow the plan of the new Park in Boston, excepting the house will be larger, being 70 x 100 feet, and seating 1,500. The house will be complete in all its appointments. Anthony and Parsons' Uncle Tom co. played here April 18, to a good audience.

SALEM, MASS.—Nothing in the way of entertainment here since last writing. William Warren and the Boston Museum co. appear in My Son, 22d; the Josh Hart variety co., the 30th. S. C. Bennett of this city is to turn his English Opera co. into a Pinafore organization, and will play in Mechanic Hall, May 5 and 6. THE MIRROR can always be found at Frank A. Radford's, opposite the E. R. R. station.

NASHVILLE, TENN.—Masonic Theatre: The Mendelssohn Quintette club gave a concert April 14, to a large and select audience. This is their second visit this season. Blind Tom, April 22 and 23. Grand Opera House: Louise Pomeroy, April 14 and 15 to very poor business.

LYNN, MASS.—Thompson's Opera House was reopened 19th, under the management of Gorman and Kaler. The Naiad Queen was given, with Jennie Kimball in the title role. William Warren and the Boston Museum co. in My Son, at Music Hall, the 21st.

KALAMAZOO, MICH.—Coming in May, Maggie Mitchell, Gotthold and Rial's Uncle Tom's Cabin co., John T. Raymond and the Swedish Lady Quartette. Business here has been very quiet for the last two or three weeks.

ATLANTA, GA.—Blind Tom comb. 14th, to fair houses. Route to Nashville for 22d and 23d. Mendelssohn Quintette Club, assisted by Mme. E. Von der Hoya Schultze, pianist, of our city, will give a concert 21st. Memorial day will be observed here 26th.

WHEELING, W. VA.—Opera House: Pinafore held the boards from 15th to 17th, to crowded houses. Hess Opera co. 19th, one night and matinee to good houses. John McCullough, 25th and 26th.

DATES AHEAD.

A.

Anderson, Mary and combination, Montreal, 28th; Toronto, May 5, each one week.

Aimee and Company, Booth's Theatre, N.Y., this week.

B.

Berger Family, Bush St. Theatre, San Francisco, several weeks.

Booth, Edwin, McVicker's, Chicago, indefinitely.

Boucicault, Dion, San Francisco, this week.

Barlow, Wilson, Primrose & West's Minstrels, San Francisco.

Barrett, Lawrence, San Francisco, May 26, three weeks.

Boston Museum company, Manchester, N. H., 26th; Newport, 30th.

Bryant's Louisiana Minstrels, Hartford, 25th; New Haven, 26th; New Britain, 28th; West Meriden, 29th.

C.

Colville Opera Burlesque Company, New Orleans, this week.

Collier's Celebrated Case combination, Baltimore, this week; Trenton, N. J., 28th.

Camilla Urso Concert troupe, Jackson, Ills., 25th; Canton, 26th; Lewiston, 28th; Macomb, 29th; Galesburg, 30th.

Claxton, Kate, and combination, St. Paul, Minn., 25th, 26th; Rockford, Ills., May 5.

Criterion Combination, Park Theatre, Philadelphia, this week; Providence, R. I., 29th, 30th, May 1.

Cameross' Minstrels, Pittsburg, this week.

Coombs, Jane and combination, Pittsburg, this week; Cleveland, 28th; St. Louis May 5; Cincinnati, 12th, each one week.

D.

Davenport, Fanny and Combination, Grand Opera House, N. Y., this week; San Francisco, May 14, two weeks.

Duprez & Benedict's Minstrels, Greenfield, Mass., 25th; Athoe, 26th; Fitchburg, 28th.

Denier's Tony, Humpty Dumpty troupe, with George H. Adams (Grimaldi), Toronto, Can., 24th, 25th, 26th; Hamilton, 28th; St. Catherines, 29th; London, 30th; Port Huron, Mich., May 1; Flint 2d; Bay City, 3d.

E.

Emerson's Minstrels, St. Louis, 21st, this week; Decatur, 28th; Danville, Ill., 29th.

Emmet, Joe, and combination, Arch Street Theatre, Philadelphia, this week; Boston, 28th, one week.

Eibler's, John, Pinaforists, Mount Vernon, O., 25th; Newark, 26th; Findley, 28th; Newark, May 1.

F.

Frayne, Frank L., St. Louis, this week.

G.

Gordon, Marie and combination, Bridgeport, 28th.

Gotthold & Rial's Uncle Tom Company, Adison, Mich., 25th and 26th.

Gilmore's Band, Philadelphia, 26th, 27th.

H.

Haverly's Mastodon Minstrels, Lyceum Theatre, N. Y., this week; Park Theatre, Brooklyn, May 5.

Haverly's Georgia Minstrels, Leavenworth, Kan., 22d; Council Bluffs, Ia., 26th.

Hess English Opera troupe, Washington, this week; Philadelphia, 28th, one week, and close season.

Haverly's Danites troupe, Philadelphia, this week.

J.

Januauschek and combination, Buffalo, this week; Syracuse, N. Y., 29th, 30th.

Jefferson, Joe, North Broad Street Theatre, Philadelphia, this week.

K.

Knight, George S., and combination, Bridgeport, 21st; Broadway Theatre, New York, 28th.

L.

Lotta and combination, Park Theatre, Boston, this week.

M.

McCullough, John, with T. W. Davey's combination, Wheeling, W. Va., 25th, 26th; Youngstown, O., 28th; Erie, 29th; Hamilton, Ont., 30th; Toronto, May 1, 2, 3; Oswego, N. Y., 5th, 6th; Syracuse, 7th, 8th; Utica, 9th, 10th, and close.

Morris, Clara, Chicago, this week; Grand Opera House, Cincinnati, 28th.

Macauley, Barney, San Francisco, May 3.

Myers' Dolly Bidwell combination, New Haven, 25th, 26th; West Meriden, 28th.

Myers' Joseph Proctor combination, Springfield, 26th; Willimantic, Ct., 28th; Worcester, 29th; Milford, 30th; Woonsocket, May 1; Providence, 2d.

McDonough & Fulford's M'liss combination, Chicago, 28th, one week.

Mitchell, Maggie, Milwaukee, 25th, 26th; Chicago, 28th, two weeks.

Modjeska and Troupe, Boston, 21st, one week; New York, 28th, two weeks.

N.

Nobles, Milton, and combination, St. Joseph, Mo., 25th; Nebraska, City, Neb., 28th; Lincoln, 29th.

O.

Oates, Alice and Troupe, Brooklyn, this week and next; Danbury, Ct., May 6.

P.

Pastor, Tony and troupe, Providence, 25th, 26th; Philadelphia, 28th.

R.

Rice Surprise Party, Baltimore, this week; Philadelphia, 28th, three weeks.

Rowe, George Fawcett with F. A. McDowell's company, Ottawa, 25th, 26th; Montreal, 28th, one week.

Raymond, John T., and Combination, Rochester, 24th, 25th, 26th; Grand Opera House, Toronto, Ont., 28th, 29th, 30th; Hamilton, May 1; St. Catherines, 2d; London, 3d; Detroit, Mich., 5th, 6th; Port Huron, 7th; Bay City 8th; Saginaw, 9th, Jackson, 10th; Battle Creek, 12th; Kalamazoo, 13th; South Bend, Ind., 14th; Milwaukee, Wis., 15th, 16th, 17th; Racine, 19th; Kenosha, 20th; Beloit, 21st, Madison, 22d; La Crosse, 23d; Winona, Minn., 24th; St. Paul, 26th, 27th, 28th; Minneapolis, 29th, 30th, 31st.

Rice's Evangeline Troupe, Milwaukee, 21st, 22d, 23d, 24th; Pittsburg, 28th, one week.

Robson and Crane, Hooley's Theatre, Chicago, this week; Boston, May 5.

Remenyi, Jackson, 25th; Kalamazoo, 26th; Logansport, Ind., 28th; Milwaukee, 29th; St. Paul, May 1; Minneapolis, 2d.

S.

Standard Theatre combination of New York, Baltimore, this week.

Salsbury's Troubadours, Albany, 21st, one week; Philadelphia, 28th, one week.

Sprague's Georgia Minstrels, Battle Creek, May 30.

Stevens, John A., and combination, in Unknown, Newark, N. J., 21st, one week; Williamsburg, May 5.

T.

Thompson, Den, Joshua Whitcomb combination, Cincinnati, 21st, one week; Indianapolis, 28th, one week.

Thompson, Charlotte and combination, Fall River, 25th; Portsmouth, N. H., 27th.

W.

Williamson, Mr. and Mrs. J. C., Manchester, N. H., 25th.

Warde & Barrymore Diplomacy combination (reunited), Louisville, this week.

Williams, Mrs. Barney, Philadelphia, May 5; Weathersby's Frolicques, Boston, 28th, one week.

Walnut Street Theatre company, Philadelphia, with Exiles, Wilkesbarre, 25th; Pottsville, 26th.

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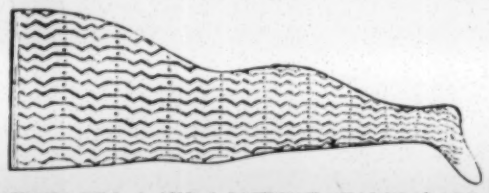

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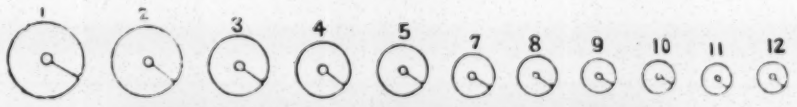

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